IN THIS ISSUE: **THE PASSING OF YUNG GOURD....By Gustav Klemm**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, OCTOBER 20, 1934

Price 15 Cents

Photo by Albert Petersen, N. Y.

ERNEST HUTCHESON

Dean of the Juilliard School of Music

GIOVANNI MARTINELLI,
tenor of the Metropolitan Opera, with his children, Antonio, Bettina and Giovanna, at the Lido, Venice. Mr. Martinelli interrupted his holiday to return to America and open the opera season in St. Louis, Mo., on October 10.

A SALZBURG MUSIC FESTIVAL REHEARSAL.
Arturo Toscanini conducts the Vienna Philharmonic Orchestra with Lotte Lehmann as soloist. At rehearsal time many of the musicians are in informal Tyrolean costume, but musically it is as formal an occasion as a real performance.

RUDOLPH REUTER,
who in the past has spent most of his summers in California, had his holidays this year in Michigan and Wisconsin. The pianist has returned to Chicago and is preparing for concerts booked for the coming season. He has resumed his series of artists' classes at the American Conservatory of Music.

THE ITALIAN TRIO
(Alfredo Casella, Alberto Poltronieri and Arturo Bonucci) rehearsing on board the SS. Rex, for their appearance on September 20 at the Berkshire Festival in Pittsfield, Mass.

MARY HOPKINS EMERSON and ETHEL LYMAN MACKEY,
pianist and soprano, respectively, returning on the SS. Columbus after a vacation spent in Zermatt, Switzerland.

IN THE GARDEN OF MARIA JERITZA'S "HAUS AM SEE."
Left to right, Mme. Jeritza, Blanche Marchesi, and a friend, a member of the Benedictine Order. Mme. Marchesi has reopened her school in Paris. Among her outstanding artist pupils is Muriel Brunskill, contralto, who was heard in America a few seasons ago and is now touring Australia.

OSSIP GABRILOWITSCH and JOSÉ ITURBI
rehearsing at the Hollywood Bowl in August, for a concert when Iturbi conducted and Mr. Gabrilowitsch was piano soloist. Following that concert, Mr. Gabrilowitsch took up the baton and directed three concerts at the Bowl during the last week of the season. On the closing night, newspaper reports set the attendance at no less than 19,000. Early in the summer Mr. Gabrilowitsch conducted three concerts of the Detroit Symphony Orchestra in Chicago at the World's Fair. These were at the "Symphony Gardens," a pavilion erected by Henry Ford where the Detroit Symphony Orchestra was presented in twelve weeks of concerts. The series was under the direction of Victor Kolar, associate leader of the orchestra, but it was stipulated that Mr. Gabrilowitsch, the orchestra's regular conductor, should direct at least a few programs.

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VOL. CIX—No. 6
WHOLE NO. 2831

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $5.50.

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Whole No. 2831

MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
October 20, 1934

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Boston Orchestra Series Begun Brilliantly by Koussevitzky

Conductor Includes His Own Passacaglia and Borodin Work on Opening List—Plan for Guaranty of Orchestra Evolved—Isidor Philipp Given Honors in Two Events

By MOSES SMITH

BOSTON.—The Boston musical season of 1934-35 may be fairly said to have begun brilliantly, with the opening concerts of the Boston Symphony Orchestra, led by Serge Koussevitzky, on October 12 and 13, preceded by the first "celebrity" concert of the season from Fritz Kreisler at Symphony Hall on October 7.

The symphony program was beautifully played, the characteristic virtues of the Boston Orchestra and of its conductor appearing in mid-season form, although there had been only a week of rehearsing. This is readily understandable, however, since the orchestra is virtually intact from last year, only three new men having been added to the string sections. In fact, the orchestra has been substantially as it is for the past seven or eight years. Under the circumstances, it is not surprising that the men play together with the sympathy towards each other that is displayed in the average chamber-music organization.

CONDUCTOR HAILED AS COMPOSER

The program contained two symphonies—the Borodin B minor and the César Franck D minor—and a Passacaglia on a Russian Theme by Koussevitzky. This work, which was receiving its first performances on these occasions, was a companion-piece to the Overture on a Theme by Glinka, which had been presented (under thinly-veiled anonymity) during the orchestra's fiftieth season jubilee a few years ago. Both works had been written during the preceding summer (1930). In presenting the Passacaglia now, however, the conductor did not attempt to remain anonymous. There is no reason why he should have. The work is nothing to be ashamed of; rather something to be proud of. It develops the six-measure theme (the same that serves Moussorgsky for the Coronation Scene chorus of Boris) in fairly orthodox passacaglia style, and in ingenious fashion. There is evident a wealth of melodic ideas, a fine use of harmonic and polyphonic development. The orchestration is rich and sonorous; not too heavy except, perhaps, at the close of the Passacaglia and again at the close of the fugue which succeeds it. The entire work took only eight minutes to play, and made an effective opening number. Naturally it was well received by the Boston audiences, who applauded the conductor and his men freely during the concerts.

GUARANTEE AGAINST DEFICIT

Apropos of the Boston Orchestra, the trustees have evolved the idea of guaranteeing against the inevitable deficit in advance of the season, rather than continuing the custom of awaiting the actual accumulation of the deficit and then begging for funds at the close of the season. The plan is to organize The Friends of the Boston Symphony Orchestra, who will include anyone who subscribes to the maintenance of the orchestra. Guarantee funds in advance of operatic seasons are a commonplace here, as elsewhere, but this is the first time (aside from the sluggish Endowment Fund) that there has been an attempt to guarantee the symphony orchestra season in advance. Aside from this plan, the orchestra's prospects are at least as good as previously. The Friday afternoon series is substantially sold out, as in invariable custom, and the Saturday night series has had an excellent subscription sale—as good as last year, if not better.

An audience that almost filled Symphony Hall heard Fritz Kreisler play on October 7. His program consisted of the A major sonata of Handel, the Bach B minor partita for violin alone, the Mozart third concerto in G minor, a suite from the music to Much Ado About Nothing by Erich Korngold, and shorter numbers. Of course there was a second program for the benefit of those (most of the audience) who could not be satisfied with the printed list. Carl Lamson accompanied.

PHILIPP HONORED

Isidor Philipp was twice honored here during the past week, preparatory to his leave-taking. The first occasion was an informal concert at Jordan Hall on October 9 under the auspices of the New England Conservatory of Music. The program included a Mozart concerto in E flat and a group of piano solos, with Emma Boynet of Paris playing the piano, and Wallace Goodrich leading the conservatory orchestra in support, for the concerto; and a much-liked concertino for three pianos by M. Philipp, with Mlle. Boynet, Felix Fox, and M. Philipp himself to play the pianos.

The other occasion, more formal and more brilliant, took place on October 10 at the Felix Fox School, which sponsored M. Philipp's American visit. The musical program included a Beethoven sonata for cello and piano; a group of piano pieces, and the Saint-Saëns sonata for cello and piano. Here, again, there were three pianists—the same as on the previous day. Jean Bedetti was the cellist. Among the guests were Dean Marshall of Boston University, Wallace Goodrich, Jesús María Sanromá, Jean Lefranc, George Judd, Clément Lenom and various other celebrities in the Boston musical world and in the French academic circles.

St. Louis Opera Company Opens Season with La Rondine Première

Golterman Inaugurates Three Weeks' Series by Resident Organization With Eminent Guest Artists—Puccini Novelty Sung by Bori, Chamlee, Macbeth and Windheim—Glade, Martinelli and Gandolfi Hailed in Carmen

By OSCAR CONDON

ST. LOUIS, MO.—The American grand opera season was auspiciously launched in this city last week by the St. Louis Grand Opera Company, under the direction of Guy Golterman. Eight performances within a three-week period are scheduled, with a brilliant array of artists from the Metropolitan and Chicago Opera companies alternating in the casts. The opening performance was Puccini's La Rondine, with Lucrezia Bori appearing as Magda; Florence Macbeth, Lisette; Mario Chamlee, Ruggero; Marek Windheim, Prunier; Louis D'Angelo, Rambaldo.

The choosing of La Rondine, which is a more or less inconsequential work by comparison, was daring on the part of Mr. Golterman. St. Louis was hearing it for the first time, and its effect on the audience was problematical. The lyric comedy was brilliantly done by the aforementioned artists, who succeeded in making the most of every opportunity afforded them. Bori and Chamlee were in magnificent form, acting and singing brilliantly. Fine performances were also given by Lodovico Oliviero as Goblin, Ada Paggi as Suzy, and Wilifred Engleman as Crebillon, with the result that the late Puccini opus afforded an enjoyable experience.

CARMEN INTRODUCES NEWCOMERS

Coe Glade, contralto, made her St. Louis début as Carmen, opposite Giovanni Martinelli's Don José in the second production of the series. This opera has been produced many times in St. Louis, but the general consensus was that it has never been done more brilliantly. Glade and Martinelli were excellent, the latter giving a notable vocal and dramatic portrayal as Don José; and the Carmen, of lesser physical stature than most of her predecessors, was especially captivating. Alfredo Gandolfi was a capable Escamillo, and Lucy Monroe's Micaela was of such a character as to win general approbation. Margery Maxwell appeared as Frasquita.

General musical director Gennaro Papi shone with his expert management of the great musical ensemble, and the stage artistry of director Armando F. Agnini was of its usual high order. Each of these directors is under five-year contract to head their departments with the St. Louis Grand Opera Company.

RESIDENT CHORUS AND BALLET A FEATURE

The chorus, composed of 100 St. Louis singers who have been rehearsing all summer, did distinguished work, and the ballet, also recruited from the best local talent, numbering fifty members, proved an important feature. Rita De Leporte, *première danseuse* of the Metropolitan Opera, who is appearing in several of the productions, has conducted the ballet school for the past few weeks and the result of her work earned her much deserved acclaim.

Six more operas are to be produced in this fall series here. Madam Butterfly with Hizi Koyke and Mario Chamlee was the third production, completing the opening week. La Boheme, La Forza del Destino and Lohengrin come next, with Elisabeth Rethberg appearing in the two latter bills. The last two productions, on October 22 and 26, will be Tosca, with Maria Jeritza, and the first local hearing of Andrea Chénier.

Opera and Symphonic Merger Discussed

Plan Looking Toward Amalgamation of the Metropolitan and Philharmonic Orchestra Said to Be under Consideration—Official Action on the Matter Denied

Reports were circulated in New York last week that officials of the Metropolitan Opera Association and the Philharmonic-Symphony Orchestra were considering a plan for a merger of the two organizations. It was said that the plan existed as yet only in a rough outline, but that the proposal would probably be offered soon to the board of directors of both musical groups for consideration.

Unofficial descriptions of the proposal gave the following details: If adopted, the plan calls for members of the Philharmonic Orchestra to play at the Metropolitan, as does the Vienna Philharmonic at the Vienna State Opera, and conductors of the Philharmonic would possibly be available for guest appearances at the opera. The proposal was also reported to call for fewer performances each week at the Metropolitan, and perhaps a concert less each week by the Philharmonic Orchestra. The opera house would, however, give a longer season than at present. There would be two orchestral players for each important position, alternating between activity in the two institutions.

It was made clear that, in the event that such a plan was approved, it would not go into effect until the season of 1935-6, as schedules for this year are completely arranged by both groups. It was reported also that contracts at the Metropolitan expire in the majority of cases next spring, at which time the board of directors would be at liberty to consider a new arrangement.

A spokesman for the Philharmonic-Symphony Society said that any such plans had at present not got beyond the discussion stage and that no executive decision had been made toward such an eventuality in any quarter.

Hollywood Favors Lyric Films As "Purity" Campaign Matures

Present Policy Is to Produce Musical Stories with Collaboration of Well-known Artists—Publishers Reported Having Formed Cartel to Meet Demand

By BRUNO DAVID USSHER

LOS ANGELES.—A new day has dawned in Hollywood for leading singers, conductors, arrangers, composers and orchestrators. The film industry, which has in the past gone into the army, into the navy, into gold rush and gold digger cycles of story vogue, has now gone grand-operatic. This is indicated by an announcement that arrangements with eight publishers of international standing are to place the world-literature of lyric drama at the disposal of the film men, who apparently are not sure regarding their moves when faced by choice from the spoken drama, whether bad, indifferent or good, because of the fear of being boycotted by various groups devoted to "purifying" the films.

PUBLISHERS' LEAGUE FOUNDED

In turn, it is reported that eight of the foremost music publishers in this country and abroad have formed a cartel and appointed Abe Meyer of Hollywood, head of the Meyer Synchronizing Service, as their sales agent. At the moment of writing only two firms have been mentioned, Ricordi and Elkan-Vogel of Philadelphia, who represent the Paris publishers of the works of Debussy and Ravel.

Mr. Meyer has already acted as the representative for the Italian concern, when negotiating sound-film concessions for Paramount so that portions from Tosca could be used in the recently completed film, Enter Madame. The latters contains also excerpts from Trovatore and Rigoletto.

Hollywood, quaking in its boots over the spanking received by erotic and gun-toting scenarists, has gone through moral revulsions. It has become as quiet as Hollywood Boulevard by eleven-thirty o'clock, which could then compete with the world's drabbest thoroughfare. Hollywood has become so clean and has poured such quantities of censorial antiseptics into its product, that the advent of Columbia's operatic film hit must seem a godsend to the various chairmen of story-conferences.

OPPORTUNITIES STILL RARE

This does not mean that all girls looking like Grace Moore and all disengaged baritones able to wear a monocle as firmly as De Segurola should fly or hitch-hike to Hollywood. There is little actual lack of vocal material on hand. There are enough conductors and orchestrators out of work to form an orchestra of them.

Naturally, a few men and women, handpicked from somewhere, from New York City or from Noodleburgh, Ia., may be brought here. Those are the exception. Last year Hollywood had 18,000 extras. Their ranks were decimated, by huge and official scanning of official casting bureau lists, to 10,000 individuals, and now this number is to be cut to one-fifth, comprising able and experienced persons, most of them equipped with a good-sized wardrobe fitting most rôles they might be called upon to assume at $7.50 a day. Chorus singers receive a little more, but even the chorus film extra who worked three days a week every week during the year is yet to be born. How they manage to exist without chewing their own vocal cords for breakfast, is a mystery only kind Providence can answer. Blond sopranos and monocled baritones, please, for your own sake, stay away from Hollywood, even if you have money in your pockets! Waiting in Hollywood melts savings and stamina.

THE PASSING OF YUNG GOURD

By GUSTAV KLEMM

THE death, last month, of Yung Gourd, the Czechoslovakian zither player, drew only a line or two in the news dispatches of the daily press. Little was said in the musical journals of his passing. To the vast majority of the public, he was only a name. His zither concerto in D minor, a stupendous work, which appeared so often on his concert programs just after the war, failed to awaken a deeper interest in Yung Gourd, the Man.

He died sad and broken. He had lived to see the brilliant fame of his early youth dwindle down to an indifference that must have hurt cruelly. At a time when the world regarded the zither as little more than a butt for jokes, he had come out of Czechoslovakia to freeze the smile on their lips.

Where, *where* is that public that was zither-mad in the nineties? Shall we ever forget that day in old Seidleway Hall when Gourd brought tears to the eyes of an immense audience with his playing of The Old Gray Mayor, arranged for forty "baby" zithers and one "big boy"? Or that night during the blizzard of '94—in the same hall, by the way—when he gave the first and last performance anywhere of his exquisite quintet for zither, jew'sharp, low-pitch harmonica, African *tagarac* and tuba. It so happened that the *tagarac* player was held up by the violently inclement weather, but Yung Gourd, nothing daunted, improvised the difficult passages of the missing musician, meanwhile keeping the dripping melody of the zither dropping all over the place. Ah, those were memorable evenings! And yet, it was The Musical Minion which referred to his death last month with a brief paragraph headed, "Tricky Zither Player Czechs Out."

Some more brilliant pen than ours could easily form an interesting parallel between the opening and closing of his life. The son of one of Europe's most famous mass murderers, he was born in a period of sorrow following his father's hanging. The exact date of his birth has never been finally determined. Though we tried innumerable times to wheedle the information from the composer, he would invariably give a slight shrug, reach for his favorite zither and play Hoop La!, with its sinister suggestion.

Yung Gourd was fortunate in having a real woman for a mother. Benderson paints a charming picture of her in his interesting brochure, Musicians, Mothers and Others. Her great grand-aunt on her father's side was a renowned buck-and-wing dancer, a gift which she inherited from her Uncle Sid, *née* Wilkens, who is now remembered chiefly for his expression, "It isn't the heat, it's the humidity."

Childhood Days of a Genius

During the first month of his life, the child Yung was absolutely unable to play a single thing on the zither. This seems passing strange considering his great fluency in later years. And yet in substantiation of this little-known fact, we have the testimony of Slurbenstein, who visited the child at four months and placed a fairly good zither in his hands. Yung removed his toes from his mouth, took the zither, struck an *odd* chord or two (the italics are Slurbenstein's) and then threw it aside.

Shortly after this, his mother took to playing the zither to her baby in the evening. With tears streaming from her one good eye, she would sing him the sagas of the first bootleggers. One day, in his second year, Yung Gourd suddenly rose in his cradle, gave a mad shriek and brought the zither in sharp contact with his loving mother's head, thereby completely demolishing the former and one corner of the latter. All his biographers refer to this as the time when he took up the zither—and laid it down. It was his first striking success.

On recovering, his mother ordered another zither for the *Wunderkind*. Yung Gourd then commenced his studies in all earnestness. The best professors were bribed. An amusing tale is told of a prank he played on old Dr. Snitzboop, but we have forgotten it. There are, of course, many other such highly hilarious anecdotes of his youth but we have no room for them here.

A Doughty Composer

We will quote one incident of this period, however, for it serves to show the character of young Yung's mind. He was busy one evening in early April—Milton gives late May—practising some exercises in double thirds. Dr. Curdle, one of the finest zither players of his day (and the author of Fanny Hill's Sex Life), was visiting the Gourds at the time. On this particular evening, the learned doctor was upstairs shaving. He heard young Yung practising in the room below. Noting that the youthful executant was having trouble with a certain exercise, Dr. Curdle laid down his razor and went to help him. Coming in suddenly, he said to Gourd, "Why not do it this way?" whereupon Gourd is alleged to have said, "Aw, go back and cut your throat!" Dr. Curdle often laughingly referred to this comical episode.

About this time, Yung Gourd wrote his first composition. In this initial effort, he broke at once with the old school. A comparatively simple thing called Minnie the Muchacha, it was scored for one mature zither, warped woodblock and rusty harmonica. It earned an immediate ovation. Herr Tanslick, writing in the Berlin Bologna, went so far as to say, "Here is something, maybe."

At ten, young Yung went to his brother's home in Wirtenshaft. Here he was soon appointed conductor of the local band. It was at this time that he wrote one of his most exquisite fancies, a delicate thing called A Mouthful of Wind, for five tubas, one bass drum and cymbal. This was probably the most productive period of his life.

In a letter to us, he refers to an amusing incident which occurred during the second of his four brilliant seasons at the head of the band. It serves to reveal a little-known side of the great genius. It seems that he was conducting the first rehearsal of his giant symphony in B sharp. As usual, he was leading from the zither. His part was rather complicated and he became deeply absorbed. He was *en rapport* with his instrument. Suddenly, Joe Tutlip, the second triangle player, fired a revolver to get Gourd's attention. This being secured, Joe stated, rather bluntly, "You came in a bar too soon." The conductor, overlooking the lack of respect, merely paused for a moment in his playing and then drily remarked, "So what?" There was, of course, no more rehearsing that day.

A few years after this he was invited to come to America for his first concert tour. His initial concert at Carnegie Hall was a brilliant success. At its conclusion, women threw themselves at his feet, begging for a string from his zither. We can see him now as, with boyish good humor, he playfully wrenched loose the wires and gave them into the imploring hands. His program was an interesting one:

First American Concert
by
YUNG GOURD
World Famous Zitherist
In a Program of Practically
His Own Compositions

Sonata Moonshine ..... Gourd
(a) Allegro—"The first drinko"
(b) Allegro—"The second drinko"
(c) Allegro—"The third drinko"
(d) Largo—"Marcia Spifflico"

Caprice—Mahogany ..... Gourd
Legend—"Starting brightly, it comes to a dull finish." (Omar Khayyam)
Suite—"Papa" ..... Gourd

The press was unreserved in its praise. His success was immediate and decidedly emphatic. Biltman of the Sun, usually most reserved in his appraisal, went so far as to say, "Well, well!"

A Demon in the Concert-Room

One brilliant concert followed another that season. His second season was equally successful. Zither clubs were formed all over the country and it became the instrument of fashion. Vemasquez painted Mrs. Vincent de Puyster-Puyster with a gold inlaid zither resting lightly on one outstretched knee. Hosts, when arranging gala parties, would add, at the bottom of their invitations, "B. Y. O. Z."—bring your own zither. The President proclaimed the zither the national instrument in 1892 and it was used to celebrate the first wire-tapping scheme that ever strung Alaska.

From this time forth, Yung Gourd's career is common knowledge. His name became a byword. But about five years ago, some one forgot it and since that time no one could remember it. Many reasons for this sudden and strange neglect have been advanced. Some blame Gourd's downfall on the "Duluth affair," when he rose from his zither and took a pot-shot at two members of the audience for whispering during the concert. Others seem to think the "Chicago affair" did him more harm. In this city, he carelessly mislaid his laundry ticket. On going to the laundry, he was kept waiting by the Chinaman who went in search of Gourd's wash. While waiting, Gourd's eye lighted upon the counting machine used by all Chinese laundrymen. At the same moment he was seized with an inspiration. Grabbing the instrument, Gourd began fingering the new melody. But the thing was short a couple of counters. Gourd called the Chinaman, who came running, and, under cover of conversation, gouged out the Chink's eyes, laughing merrily the while.

But neither of these solutions satisfies us. Surely the great American public would never let such trifling incidents sully their admiration of an artist like Yung Gourd.

However, the cruel fact remains that this once-famous zither player gradually disappeared from the concert platform.

Mystery of His End

His death formed the strangest chapter in his life. Mystery stalked large over his last moments. Just how he died will never be known.

Gourd had been a regular visitor at the Morgan Mortuary Parlors for months. Once a week, he would come to give the daughter of the house a lesson on the zither. Often during the rush season, the great man would be forced to teach his eager pupil in the same room where her father was actively engaged in his profession, such as it is.

One day, after a marvelous demonstration of skill to the pupil, the girl exclaimed, "Oh, master, I do believe you could awaken the dead!"

Yung smiled deprecatingly, and said, "No, I couldn't."

The girl insisted, "Yes, you could."

"No, I couldn't," said Yung.

"Yes, you could," the girl insisted.

There is nothing to be gained by giving the full details of this now famous argument. (See Snitzelpfopf.) Suffice it to say that plans were laid to test the possibility of the girl's assertion.

That night Gourd was locked in one of the mortuary parlors with nothing but his zither and a corpse. The room was watched by a squad of police. At midnight, Gourd started playing. The entire scientific world waited in suspense. What would be the outcome? Could Yung Gourd bring back the dead?

At six o'clock the next morning, the room was opened. Gourd was found dead on the floor and the zither was clutched in the right hand of the corpse. Professor Gehring, in the current issue of The Scientist's Monthly, advances the daring theory that Gourd did awaken the corpse. It seems possible.

Francis Hopkinson, Inspired Song Composer of Early America

By DAVID EWEN

I HAVE recently had occasion to go through an entire volume of songs by Francis Hopkinson, a composer who was a contemporary and close friend of George Washington, and whose name is more intimately associated with the politics, than with the music, of his time. I must confess that I approached these songs with the prejudice we assume towards the music of a composer whose fame has been acquired in other directions and whose reputation and life-work as a creator have been dead for a full century and a half; I fully expected to find songs of an obviously derivative character, stilted in their style and with little inspiration or sensitivity to characterize them, overstuffed in their emotions and overdressed. I was, however, at turns confused and bewildered by the works before me. Here were songs—for so long a time relegated to the refuse-heap by Time—which had freshness and charm and a deathless loveliness; their grace had movement and suppleness; they had an inexhaustible wealth of melody and were rarely of a formulistic nature; they had variety and taste and—at certain moments—an incomparably sharp poignancy. It was evident that in Hopkinson America possessed a song composer of talent and originality who, during all these years, for some mysterious reason, we have assigned to an obscurity he certainly does not deserve.

His name has not appeared on a song recital program except at rare intervals, and when early American music is discussed he is often disregarded, making way for composers who are his inferiors. And yet Francis Hopkinson was a composer of genuine importance who succeeded in producing several moments, in his songs, of imperishable beauty; and of the early American composers whose work I have had the opportunity to see, he was the most vital.

A Signer of the Declaration

I am afraid that to most Americans, Hopkinson is infinitely better known as an historical personality than as a composer. For Hopkinson performed an all-important rôle in the early history of the United States. He was one of the signers of the Declaration of Independence; he was the first Secretary of the Navy, under George Washington's presidency; he was also a Judge of the Admiralty from Pennsylvania. His gifts ran through many channels; he was the Pooh-Bah of his day. His attainments as a politician have already been suggested by the above-mentioned achievements. As a satirist, he wrote often brilliant and stinging pieces. As a poet and a painter he had a deft and varied touch, as well as innate good taste. As an inventor he improved the method of quilling the harpsichord. As a musician, he distinguished himself as a harpsichordist of great talent and as an organist at Christ's Church, in New York. The composition of songs was merely one of the many activities in a life rich with accomplishment. I now feel confident that they were his preëminent contributions to his country.

His life is not unfamiliar to students of American history, and it is not essential to mention more than the predominant facts. Hopkinson was born in Philadelphia, on September 21, 1737, where he received his principal education. He was a member of the first class to graduate from the College of Philadelphia (1757), and in 1761 he became a lawyer. From the very first, he was active in public affairs. In 1774, he was appointed to a seat in the Provincial Council of New Jersey—his official entrance into politics. Five years later, he firmly established himself as a political figure by becoming the Judge of the Admiralty from Pennsylvania—an important position, and an important stepping-stone in his political career. From that time on, he rose in importance until, under George Washington, he was appointed by the President as the first Secretary of the Navy. He remained prominent in the public eye until his death, in 1791.

Melodic Pursuits of a Political Figure

One wonders how, in a life so rich with political activity, it was possible for Hopkinson to develop himself as an excellent musician. The fact remains, however, that his musical career was as active as his political. His education in music began at a tender age, when he revealed an enormous talent as a student of the harpsichord, organ and composition. At the age of seventeen, he wrote his first important work—an Ode

(*Continued on page* 19)

IN NEXT WEEK'S ISSUE

OLE BULL, EARLY KNIGHT OF THE VIOLIN

By MORTIMER BREWSTER SMITH

Cincinnati Symphony Opens Season; Plans by Resident Groups Offer Riches

Goossens Offers Bloch's Helvetia and Works by Elgar and Himself on Initial Program—Club and Recital Events

CINCINNATI, O.—The music season promises to be one of the most enjoyable in years, with outstanding artists being presented by each of the groups sponsoring concerts.

Eugene Goossens, conductor, and Stuart M. Thompson, manager, of the Cincinnati Symphony Orchestra, announce a series of sixteen pairs of concerts with the following list of artists: Jascha Heifetz, violinist; Sigrid Onegin, contralto; Bronislaw Hubermann, violinist; Paul Wittgenstein, pianist; John Charles Thomas, baritone; Henrietta Schumann, pianist; José Iturbi, pianist; Emil Heermann, violinist; Karl Kirksmith, cellist; Walter Gieseking, pianist; Paul Althouse, tenor; Elsa Alsen, soprano; Kathryn Meisle, contralto.

The opening concert, an all-orchestral program, presented Ernest Bloch's symphonie fresco, Helvetia, Land of Mountains and Its People, as the new number; also Elgar's orchestration of Bach's fugue in C minor; Dardanus (Rameau), two compositions by Eugene Goossens, By the Tarn, and Rhythmic Dance, these programmed by request. Closing the program the polonaise from Eugene Onegin was heard.

There will be a series of concerts for young people, Sunday popular concerts and many out-of-town engagements on the calendar of the orchestra this season. Vladimir Bakaleinikoff will again be the assistant conductor.

CLUB SCHEDULES ARRANGED

The Matinée Musicale Club, under the leadership of Mrs. Adolf Hahn, will present the following artists: Grete Stueckgold, soprano; Edna Thomas, soprano; Nathan Milstein, violinist; and for their first Cincinnati appearances in accord with the usual plans of this club, Ninon Vallin, soprano, with the Paris Instrumental Quintet, and Dalies Frantz, pianist.

The Clifton Music Club, under Mrs. John A. Hoffmann, will sponsor Ralph Leopold as the highlight of its season which also includes Phidelah Rice, the Cincinnati Wind Ensemble, a new organization, the Cincinnati Trio, the Ohio Symphonietta, a lecture-recital on Elijah with Dan Beddoe as the singer and Etelka Evans as the lecturer.

Günther Ramin, organist since 1916 at St. Thomas' Church, Leipsic, Germany, where Johann Sebastian Bach played the organ two centuries ago, will be introduced by the Ohio Chapter, American Guild of Organists, Parvin Titus, dean. Later in the season this group will bring to Cincinnati John Challis, disciple of Arnold Dolmetsch, and builder of harpsichords and clavichords.

Norma Richter, heard at the Stadium Concerts, here this summer, has been engaged for a thirty-week coast-to-coast tour with the San Carlo Opera Company, opening with Madam Butterfly in Chicago.

Compositions by Louise Harrison Snodgrass were featured on the program of the Cincinnati Literary and Musical Society. Mrs. Audrey Gillespie offered the lovely songs of this composer; Irene Ganzell, Hildegarde Browning, Mary Wilson and Mabelle Tatman playing the instrumental numbers.

M. D.

Stokowski to Train Conductors

Leopold Stokowski, conductor of the Philadelphia Orchestra, is holding an experiment in developing conductors. Mr. Stokowski said that in his work with the Philadelphia Orchestra he has often been impressd by the talent for conducting possessed by a number of the instrumentalists. He has long wished to find some way to develop this talent, and this year has decided to give a group of these artists almost daily experience in conducting. He will carry on this plan for three months as a test period. Mr. Stokowski believes that the time has come when there is need for a genuinely American manifestation in the technic of the orchestra. "The time is perhaps not far distant," he remarked, "when there will be in every city and town in the United States orchestras made up partly of professional musicians and partly of amateurs, and these organizations will offer constant and natural opportunities to American instrumentalists, American composers and American conductors." This does not, he added, imply any lessening of interest in European conductors. They will always be welcome; it merely recognizes the necessity for developing also native American conductors.

Lhevinne Has Active Concert Schedule

Josef Lhevinne opens his concert tour for this season in South Benton, Mich. After his New York recital on October 27 the pianist will go west to fulfill several recital engagements, both alone and in two-piano programs with Mrs. Lhevinne. Before Christmas he is also to play two performances of the Chopin F minor concerto, in Washington, D. C., and in Denver, Colo.

Mr. Lhevinne is to be soloist on the General Motors broadcast, December 16, over WJZ. His program at Carnegie Hall, New York, next Saturday afternoon includes two sonatas (Scarlatti), toccata (Schumann), the Beethoven sonata, op. 53, a Chopin group and pieces by Debussy, Scriabin and Rubinstein.

Chamber Music Series Over WOR

The Chamber Music Society of America, of which Eddy Brown, violinist, is president, is collaborating with WOR in presenting twenty-four weekly concerts over that station, beginning October 21. Among the artists and groups appearing in the series are the Roth Quartet; the Kroll-Britt-Sheridan Trio; Hortense Monath, pianist, and Joseph Schuster, cellist; the Perolé Quartet; the Barrère Ensemble; the Willem Durieux Ensemble; the Musical Art Quartet; Mildred Dilling, harpist; the Byzantine Singers; the Stradivarius Quartet.

Julius Gold Receives Degree

Julius Gold, violinist, teacher and music theorist of San Francisco, has received the honorary degree of doctor of music from the Boguslawski College of Music, Chicago. This honor, which was conferred *in absentia*, was given in recognition of his researches in music science.

Rosa Ponselle, Surrounded by Pets, Tells of Her Activities in Song

Metropolitan Prima Donna Finds Opera, Concert and Radio Equally Intriguing

ROSA PONSELLE

and her pets, which include Whiskers, the wire-haired terrier; Smoky, the Scottie; the Persian cat, and love birds.

Hardly had Rosa Ponselle returned from a summer at Lake Placid to her New York penthouse when her season started.

It was a few days before the opening of the Chesterfield radio series on October 1 that she was interviewed by a Musical Courier representative. While the singer prepared to be photographed, Smoky, younger member of the Ponselle animal family, entertained by trying to catch the Persian cat. Smoky is a scottie, full of life and the adopted brother of Whiskers, Miss Ponselle's wire-haired terrier. They are a merry and frisky company, much adored, along with the lovebirds, by the singer and her family.

"Down, Smoky," cried Rosa as she appeared in the doorway leading onto the roof. "Hello," she said in greeting. "Do you mind if I talk to you while I am being photographed?"

But something then happened to the lights and the Musical Courier interviewer had Miss Ponselle all to herself until they were repaired.

INVITED TO OPEN ROME SEASON

"Did Libbie Miller tell you," she asked with a happy smile, "that I was invited to open the opera season in Rome? I was honored by none other than Mussolini himself and the Princess Marie Jose, but the Chesterfield series prevented my acceptance. I may be able, however, to close the Rome season in the spring, but that is not settled yet. It depends on when my season here ends. I have also been asked to do Norma at the coming Florence Festival.

"No, I shall not sing many concerts this season. The broadcasts and opera prevent that. However, I shall sing two reëngagements, in Pittsburgh and Ann Arbor, because they have never had the same artists two years in succession and they want me back.

"I do not want to do too many heavy operatic rôles either, even though these are the ones the public demands. I believe they affect the voice detrimentally in time. You remember, Lehmann used to say she would rather do a half a dozen Brünnhildes than one Norma. But Norma is the box-office attraction. I love it and when I sing the part, I put so much into it that I am a wreck for a week afterwards. Imagine being gripped by emotion one minute and wondering all the while how you are going to get that top note the next. But it is a magnificent rôle and I am most happy in it.

"I wanted to do La Vestale again this season and Mr. Gatti wanted Norma, so we compromised on nothing new for the time being.

"Carmen? Yes, I like that opera but I do not want to do it until I have made the rôle completely part of myself as it should be. What I should like some day is to make a film of it."

SINGING FOR THE RADIO

We spoke of Miss Ponselle's radio programs for the Chesterfield series.

"I know I have been criticized," she said, "for some of the songs I have sung, but they are the type the public wants. At least, that is what I am told. They say they do not want too many operatic arias. Just one occasionally. What I secretly hope to be able to do is by degrees to slip in Lieder and Wagner excerpts. My ambition, by the way, is to become skilled in Lieder. Oh, no," she exclaimed, "no matter how advanced one may think he or she is, there is always plenty to learn."

Asked if she liked singing before an audience at the Chesterfield broadcasts, Rosa Ponselle admitted that it rather disconcerted her because she liked to visualize her unseen listeners and that it was difficult to do this with people present.

J. V.

Philadelphia Orchestra Begins Winter Series

Familiar Program Excellently Performed Under Stokowski—Pfitzner Prelude to Palestrina Played

PHILADELPHIA.—The Philadelphia Orchestra (Leopold Stokowski conducting) presented its first pair of Friday afternoon and Saturday evening concerts, and the first Tuesday evening concert, of the thirty-fifth season, on October 5, 6 and 9, in the Academy of Music, with practically the same personnel as last season. The same stage setting was also in use—dark blue, shading into lighter blue and gold.

The program, with one exception, consisted of old favorites—Ein' feste Burg, and the ("little") fugue in G minor by Bach, in Dr. Stokowski's arrangement for orchestra, opened the program most auspiciously, as they were given excellent interpretations and proved finely contrasting. The majesty of the first was so impressive that there was not a sound of applause after it, while the fugue was charming in its brightness. Beethoven's Pastoral Symphony was quietly pleasing and was given a beautiful reading by Dr. Stokowski.

After the intermission came the one novelty, Prelude to Palestrina by Pfitzner, which was inoffensive, but inconsequential. The program reached a mighty climax in the performance of the Tod und Verklärung of Strauss. Inspiring as to content, it was given a superb interpretation. The applause was prolonged at the close, and after repeated returns to the stage, Dr. Stokowski spoke a few words, telling of his pleasure at being back, and the pleasure of playing for the audiences again.

M. M. C.

Klemperer for Three American Orchestras

Otto Klemperer has postponed his European engagements until the late spring so that he may go to California to conduct the Los Angeles Philharmonic Orchestra in the interim between his engagements with the New York Philharmonic-Symphony and Philadelphia orchestras. Mr. Klemperer leaves for the West immediately after his last New York Philharmonic concert, October 28. He will conduct the Los Angeles Orchestra in sixteen concerts during November and December, the opening concert of the season being scheduled for November 8. January 4, he begins a seven-week period with the Philadelphia Orchestra.

Yehudi Menuhin Returning in December

Prior to sailing for this country in early December, Yehudi Menuhin will be heard in continental cities and make a tour of England. Following his transcontinental tour of the United States and Canada, he and the entire Menuhin family embark on a world tour on which Yehudi appears in Honolulu, New Zealand, Australia and South Africa. In 1936 the family will return for a year to their ranch in the Santa Cruz Mountains of California.

Date of Elisabeth Schumann's Recital Changed

Elisabeth Schumann, soprano of the Vienna Opera, will arrive in this country early in November. Her New York recital, the first one in several seasons, which was scheduled for November 28, has been changed to December 30, at Town Hall, necessitated by Mme. Schumann's opera engagements during that month. Coenraad v. Bos will assist Mme. Schumann at the piano.

Harold Samuel Arriving in November for Tour

Harold Samuel, English pianist and Bach interpreter, arrives in America early in November, after a two years' absence, for a three months' concert tour. During November he will appear in many recitals, among them Newark, N. J., Sweet Briar, Va., Granville and Berea, O., and Toronto, Can. From January 7 to 12, inclusive, he will give a series of six Bach subscription concerts on three evenings and three afternoons at Town Hall.

César Saerchinger in New York

César Saerchinger, general European representative of the Musical Courier and of Columbia Broadcasting System, is in New York for a short visit. He will return to London at the end of this month.

Baltimore Launches Autumn Activities Auspiciously with Recital by Tibbett

Rich Feast of Music Prepared for Winter, with Visits of Eminent Artists, Symphonic and Other Organizations a Feature—Programs by Resident Orchestra Prominent in Lavish Prospectus

BALTIMORE, MD.—The new concert season was opened auspiciously and brilliantly on October 5 by Lawrence Tibbett, who presented an all-English program. The Lyric, lavishly redecorated, was completely sold out and there were standees many rows deep. The baritone, in magnificent voice, was liberal with his encores. Will You Be Mine by Gustav Klemm, was the last song of the program and it is dedicated to the baritone, who sang it publicly for the first time on this occasion. Stewart Wille, in addition to providing his usual sympathetic accompaniments, also appeared in a group of solos.

The Albaugh Concert Bureau, which presented Tibbett as its opening attraction, announces four other events of major importance: Monte Carlo Ballet, November 3; Rachmaninoff, December 10; Ted Shawn and his group of men dancers, January 25; Rosa Ponselle, March 1.

VISITING ORCHESTRAS ANNOUNCED

Baltimore is standing on the edge of a season that looks highly promising. From the beginning of November until next April and even later, a banquet will be spread before the local concert-goers who wait to approach the festal board with an eagerness sharpened by the summer's hiatus. The Boston Symphony Orchestra, under the conductorship of Dr. Serge Koussevitzky, opens its fifty-fourth season on November 13. It returns for two other concerts on January 29 and April 2. The Philadelphia Orchestra also announces three concerts for the season of 1934-35. On November 7 Leopold Stokowski, music director of the Quaker City orchestra, will conduct, while Otto Klemperer leads the organization on February 13. Eugene Ormandy directs the final concert on March 6. The National Symphony Orchestra (Hans Kindler, conductor) also gives three concerts this season. The opening program will be offered on December 5 with Olga Averino, soprano, as soloist. Ethel Bartlett and Rae Robertson are the soloists at the second concert on January 15. The final concert will be presented on March 19. The Don Cossack Chorus comes to the Lyric on December 1.

The Bach Club presents as its opening attraction at Cadoa Hall on October 24 the Compinsky Trio. The remainder of their attractions for the season include Rose Bampton, contralto, November 27; Joseph Szigeti, violinist, December 18; Myra Hess, pianist, February 5; Pro Arte String Quartet, February 19; Budapest String Quartet, February 27.

Late in October, the Baltimore Civic Opera Company will present La Favorita, the first of seven operas it plans to mount during the season. Eugene Martinet is director of the organization.

Dr. Van Denman Thompson, professor of music at DePauw University, is the composer of The Evangel of the New World, an oratorio which received its first performance anywhere at the Lyric on October 10, the occasion being the celebration of the sesquicentennial of Methodism. Earl Evans directed the chorus of 400 voices, drawn from the city's Methodist church choirs, and an orchestra of forty-five men.

PLANS FOR ORCHESTRAL SERIES

The Baltimore Symphony Orchestra (George Siemonn, conductor) will start its concerts, as last year, in December. Frederick R. Huber, municipal director of music and manager of the orchestra, will announce soloists of importance later. The children's concerts are also to be resumed. Mr. Huber, ever on the lookout for novelty, has just asked for an additional appropriation of $5,000 in order to present operatic performances in concert form. Distinguished soloists will be engaged for the various works to be presented.

This has been Maryland's birthday year and the tercentenary celebrations came to a close with a mammoth pageant, written by Mathew Page Andrews. Percy Jewett Burrell directed The Soul of Maryland, which enlisted the services of over 3,000 people. The pageant, postponed by rain, was held in the Baltimore Stadium on October 8 and 9 and about 40,000 people are estimated to have attended the colorful spectacle laid against a background of Colonial Maryland. A chorus of 1,500 voices was directed by Eugene Martinet. Robert Paul Iula conducted the orchestra. G. K.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

TIBBETT

SCHIPA

RETHBERG

MENUHIN

MARTINI

FRANTZ

GLADE

MANAGEMENT
Evans and Salter
113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation of Columbia Broadcasting System

Albert Coates Completing His Opera, Pickwick, Based on Dickens' Creation

Eminent Conductor Plays Excerpts from Score for Visitor in His Summer Retreat on Lake Maggiore

CERRO-LAVENO (LAGO MAGGIORE).—It is always a privilege to drop in on Albert Coates at his Italian summer retreat on these glamorous shores. Villa Intragnola is in itself a heavenly place. Add to this the charming hospitality from the hearty *maestro* and his gracious wife, the stimulus of his buoyant personality, a private audition of his latest works, music news and talk, swimming, rowing, speed-boating and motor trips through this smiling, unspoiled countryside, and you have a combination not soon to be forgotten.

My visit found the *maestro* only recently returned from Salzburg, where he conducted the Vienna Philharmonic Orchestra during the same period as Toscanini, the sole interruption of a summer devoted to composing. Under the pressure of a full conducting schedule (more recently divided between England, the Baltic States, Russia and Austria), Coates has too long neglected his predilect activity. He has finished a cello concerto for Piatigorsky. He also has a group of delicate art-songs, at this writing still in the finishing process.

ENSHRINING COMIC MASTERPIECE IN TONAL FORM

But the big treat of the visit was a special piano hearing of Coates' opera, Pickwick, which after many postponements he has been orchestrating this summer, and has about half completed. Coates has himself drawn the libretto from the Dickens classic, using almost entirely the original text. It is a work of large scope, comparable to the importance of its subject in world literature and to the complexity of its rich material. It was, in fact, a serious problem to reduce it to theatrical proportions, giving an artistic and natural sequence to its most essential episodes. The composer has found a happy solution to this problem, casting its action in four acts and twelve scenes, four of which, however, will be film projections offering a rapid, synthetic vision of the more secondary or scenically intricate episodes. This is the outline of the action:

ACT I

Scene 1—Rochester manœuvres (followed by orchestral interlude, with cinema).

Scene 2—Manor Farm, Dingley Dell (accompanied by a film of cricket scenes, with fugue).

ACT II

Scene 1—Manor Farm, Dingley Dell (followed by a symphonic interlude—Pickwick Scherzo—with accompanying film projection of Aunt Rachel's elopement with Jingle).

Scene 2—Courtyard of the White Heart Inn, London (first appearance of Sam Weller).

ALBERT COATES

ACT III

Scene 1—At Mrs. Bardell's, Goswell Road, London.

Scene 2—The Eatonsville Election.

Scene 3—At Dodson & Fogg's.

Scene 4—Courtyard of the Guild Hall (with cinematic depiction of breach of promise trial, with the witnesses in the box).

ACT IV

Scene 1—The Debtors' Prison in The Fleet (including the big scene with Jingle).

Scene 2—idem, but morning, and with act finishing with Mrs. Bardell being ushered into The Fleet.

Scene 3—Pickwick's private apartment in The Fleet (up to where he is persuaded to leave the prison) (followed by octet, orchestral interlude and finale).

Scene 4—Garden of Pickwick's country house (ending with wedding march for Emily Wardle).

From even a summary piano reading of this score, it is at once apparent that we have here a work of the first importance, in the gallery of contemporary opera. Albert Coates, during these recent years of his full and eventful career, seems to have been storing up in his mind and more or less consciously elaborating the musical investiture of this great canvas. His Pickwick score is a huge fresco of Victorian life, in which Britishers may well find a foundation stone for a native operatic repertoire. With a savor of English folk-song, it re-creates the atmosphere of the period and of the book remarkably, while at the same time differentiating the characters appropriately with leading themes. R. H.

Novelties for Capital Orchestral Programs

National Symphony Announces Schedule of Twenty-four Concerts for Fourth Season under Baton of Hans Kindler

WASHINGTON, D. C.—The music season in the nation's capital will begin on October 21 with a concert by the National Symphony Orchestra directed by Dr. Hans Kindler. The concert marks the orchestra's fourth consecutive season in Washington. The repertoire includes the standard symphonies, all-Wagner and all-Russian programs, and the annual all-request program. Among the works new to Washingtonians will be Sibelius' second symphony, Ravel's piano concerto, Randall Thompson's second symphony, Circus Day by Deems Taylor, Malipiero's violin concerto, and Negro Parade by Lamar Stringfield.

During the season the following artists are to appear as soloists with the orchestra: Lucrezia Bori, soprano of the Metropolitan Opera; Harold Bauer, pianist; Mischa Elman, violinist; Sophie Braslau, contralto; Josef Lhevinne, pianist; Gloria Perkins, child violinist; Olga Averino, soprano; Frances Nash, pianist; Bartlett and Robertson, duo-pianists, and Myra Hess, English pianist. In all, twenty-four concerts are scheduled by the orchestra of eighty players. In addition to the regular series of eighteen symphony concerts, a series of six student concerts is scheduled. Present plans also include a series of three concerts in Baltimore, Md., and the annual appearance next spring of the orchestra in various Southern cities.

Katherine Morgan to Lecture on Music

Katherine B. Morgan, pianist of Houston, Tex., is offering a course of lectures under the general headings Shakespeare and Music, Bible (Music of the Bible, etc.), Browning (Browning, the Musician, and other topics) and Psychology in relation to music. Miss Morgan conducts a training course for piano teachers, instructs advanced pupils, carries on special class work for children, and gives pipe organ lessons and a course entitled Organ in the Home. She is a student of Tobias Matthay of London, Isidor Philipp of Paris, and the Leschetizky School of Vienna.

Harmony Guild Resumes Activities

The Harmony Guild of New York (Jean Buchta, musical director) has resumed activities for the season. Following the procedure of last year, Miss Buchta will give a course of lectures on various phases of musical structure, always following her talk with a musical program which illustrates the subject of the lecture.

Julia Peters to Give Second New York Concert

Julia Peters' second recital of the season at Town Hall takes place on November 6, when she is to present an all-Schubert program. Her third and last recital will be given on December 2.

Ilza Niemack to Appear in New York

Ilza Niemack, American violinist who has not appeared in New York for a number of years, gives a Town Hall recital on November 21, assisted by Ralph Angell at the piano. The recital is under the management of Annie Friedberg.

FIRST BAPTIST CHURCH CHOIR
of WHITE PLAINS N. Y.
50 voices in excerpts from
ELIJAH
Sunday Evening, October 28
8:00 P.M.
REV. CHARLES O. WRIGHT, D.D., Pastor
Elizabeth B. Cross, organist and choir director
Soloists: FREDERIC BAER, baritone
HELEN WAGNER SNIFFEN, soprano
First Baptist Church, corner Maple and Mamaroneck Ave.

JUILLIARD MUSICAL FOUNDATION

THE JUILLIARD SCHOOL OF MUSIC

JOHN ERSKINE, President

announces the opening
of the

JUILLIARD GRADUATE SCHOOL

ERNEST HUTCHESON, Dean

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October Eighth

Season 1934-35

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ROSINA LHEVINNE
OLGA SAMAROFF
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JOSEF LHEVINNE
ALEXANDER SILOTI
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CONDUCTING AND ORCHESTRA
ALBERT STOESSEL

DANCING
ARTHUR MAHONEY

LITERATURE
HAROLD R. HUTCHESON

VOICE—
MARCELLA SEMBRICH
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FRANCIS ROGERS

OPERA—
ALBERT STOESSEL
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ALBERTO BIMBONI

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EDITH BRAUN
PETER M. RICCIO
FRANCIS ROGERS
RENE VAILLANT

STAGE TECHNIQUE—
GENE LOCKHART

VIOLIN AND 'CELLO—
EDOUARD DETHIER
HANS LETZ
LOUIS PERSINGER
FELIX SALMOND
ALBERT SPALDING

COMPOSITION AND THEORY—
RUBIN GOLDMARK
BERNARD WAGENAAR

ENSEMBLE—
HANS LETZ
FELIX SALMOND

FLUTE—
GEORGES BARRÈRE

The next examinations for Fellowships in the Juilliard Graduate School will be held in New York City during the first week in October 1935.

Applications for admission to these examinations will be received after January 1, 1935. The closing date for receiving applications is August 15, 1935.

For details of requirements or for other information, address

THE JUILLIARD GRADUATE SCHOOL

130 Claremont Avenue New York City

South American Lands Warm in Love for Music, Elman Finds on Tour

Vladimir Padwa, Accompanist for Eminent Violinist, Tells of Enthusiastic Response to Programs Given in Southern Hemisphere

The press of the world has carried the story of Mischa Elman's recent tour of South America, his first visit to that continent and one of the most brilliant passages of the violinist's career. It is, however, a task of some magnitude to induce him to talk about his experiences during the voyage. Elman was too deeply touched and gratified by the honor the South Americans paid him to discuss it lightly. Happily, his accompanist, Vladimir Padwa, is less reticent.

"The trip occupied four months, from June 2 to October 2," Mr. Padwa said, "including the sea voyage from New York and returning, and the time spent in the southern continent was a colorful panorama of travel, music-making and public acclaim. In Argentina alone Mr. Elman gave sixteen concerts in one month, eight of them in Buenos Aires and two private *soirées* at the American Embassy. He received two distinguished decorations in Chile. To reach the latter country, where we played seven concerts in two weeks in Santiago, we crossed the Andes on mule-back.

"We fulfilled engagements in five countries, altogether—Brazil, Argentina, Uruguay, Chile and Peru. The period we spent down there was an extremely taxing one, in one respect. I speak of the preparation and presentation of enough programs to extend over a series of appearances. In Buenos Aires, the eight concerts we gave represented eight different programs.

Throngs Avid for Encores

"Mr. Elman did not repeat a program," continued his accompanist, laughing, "but he did have to break his rule of never repeating a number. You know, ordinarily, he considers it inartistic and injudicious to play a piece over again immediately, no matter how the audience demands a second playing. However, in several cities in South America the people were so determined to hear certain works repeated that we had literally no choice but to give them their way. If we began the next number on the program, the applause and cries for its preceding number would simply swamp us. Rules couldn't hold against this sort of thing.

"In Buenos Aires, the last of the concerts Mr. Elman played was sold out two days in advance. This would not seem extraordinary in New York, of course, but in the Argentine capital it was. You see, down there events are not advertised as they are here. The news of an impending concert seems to be spread mainly by word of mouth. Consequently, people buy tickets at the last minute. Mr. Elman's farewell program was an exception to this, and two days previous the line had formed at the box-office by seven o'clock in the morning.

"Two of the Buenos Aires *soirées* were given at the United States Embassy, the second of these at the request of the President of Argentina, who had been unable to attend the first. The other eight recitals were in the Colon Theatre.

"The public of Buenos Aires wanted a ninth concert," Mr. Padwa remarked, "but Mr. Elman's engagements in Chile could not be postponed. Accordingly, we set out on our journey across the mountains. Part of it was by train, part by car, and for the steepest passes of the Andes we rode mules.

A Temperamental Means of Transit

"Mules are serviceable but peculiar—or perhaps temperamental is the word I want. Do you know that down there the drivers have to blindfold the animals before putting baggage on their backs? The creatures don't object in the least to having human beings climbing on top of them, but try to put on a trunk or some other inanimate object! However, if they can't see the insult, they don't seem to mind, and once they are loaded the clover can be taken from their eyes and they carry baggage with perfect serenity.

"Crossing the Andes in this fashion was not the most comfortable experience I ever had, but it was certainly fraught with interest. The mountains at that great height are always snow-covered, and the road climbs along precipices and over peaks.

"Arrived in Chile, Mr. Elman met with new triumphs. During the series of concerts which he gave in Santiago, Arturo Alessandri, the President of the Republic, gave a reception at which he presented Elman with the diploma and decoration 'Al Merito,' an honor hitherto reserved for kings and statesmen. Elman is the first artist to receive it. Another event which marked our stay in Santiago was the celebration by the Caja Nacional de Ahorros (National Savings Bank) of its fiftieth year. The ceremonies attending this anniversary were scheduled for Elman's visit, as the citizens thought this the most auspicious happening of the year. Government officials and the heads of the bank invited Elman to an entertainment at the theatre, where the foremost local talent were featured, and then the President of Chile presented the violinist with a gold medal. Elman, who does not speak Spanish, expressed his appreciation by taking up his instrument and playing several of the favorite numbers of the Santiago audience.

Honored by Chilean President

"The President of Chile gave Elman a photograph of himself. The inscription reads, 'With highest esteem to the eminent violinist Mischa Elman, from Arturo Alessandri.' Also in Chile, the archbishop of the Orthodox Catholic Church wrote a poem in Arabic, dedicated to the violinist. He translated it into Spanish, and, re-translated into English, the lines contain several Biblical references, comparing Mischa Elman to the Archangel Michael, and his bow to the staff of Moses which struck living water from the rock. In Buenos Aires, the wife of the American Ambassador wrote to Elman, thanking him for the pleasure his playing had given, and expressing her gratification that the artist had chosen her country for his own adopted land.

"We found general music life flourishing in South America. While we were in the various cities, there were always music events in progress. Of course they have not the number of concerts that New York has during the season, but they are eager for the enjoyment that music furnishes, and their appreciation is memorable for its spontaneity and cordiality." M. L. S.

MISCHA ELMAN

Twin Cities' Musical Season Begins With Rush of Interesting Events

St. Paul Civic Opera Gives Three Performances of Carmen—Minneapolis Symphony Orchestra, Under Ormandy, Announces Notable Soloists—Recital Courses to Bring Celebrities

Minneapolis, Minn.—The Twin Cities' concert and opera season opened with something of a rush this week. Usually artists and organizations await the signal of the first Minneapolis Symphony Orchestra concert, but not this year: St. Paul inaugurated its musical activities with three performances of Carmen by the St. Paul Civic Opera Association, October 17, 18 and 20 in the St. Paul Auditorium. Advance announcements indicated that the city was backing the project solidly. Beatrice L. Thurston is general director, Thure Fredrickson the conductor. Agnes Rast Snyder, a favorite contralto in this part of the world, was Carmen; Edmund Cronun, Don José; James Allan, Escamillo, and Clementine Gifford, Micaela. There were a chorus of 350 and an excellent orchestra recruited from the Minneapolis Symphony Orchestra. Rigoletto and Faust are scheduled for later in the year.

Symphonic Series Arranged

The Minneapolis Symphony Orchestra opened its season with Eugene Ormandy again at the helm on October 19 in Northrop Memorial Auditorium. The program presented no soloist. Several new members have been added; some faces were missed from the organization. Soloists announced for future concerts include: Elisabeth Schumann, soprano; Grete Stueckgold, soprano; Feodor Chaliapin, bass; Ruth Slenczynski, pianist; Nathan Milstein, violinist; Joseph Szigeti, pianist; Benno Moiseiwitsch and Ossip Gabrilowitsch, pianists. A group of interested workers has been adding to the guarantee fund which has stood in need of financial reinforcement.

Schubert Club Recitals

The week following, October 25 to be exact, the Schubert Club of St. Paul begins its recital series with Doris Doe, contralto. Later will appear Dalies Frantz, pianist, Nelson Eddy, baritone, the Stradivarius String Quartet and Margaret Halstead, dramatic soprano.

November 5 will bring the Metropolitan Opera Quartet (Grace Moore, soprano; Rose Bampton, contralto; Edward Johnson, tenor; Richard Bonelli, baritone) to open the University Concert Series. Nino Martini, tenor, Eunice Norton, pianist, the Glazounoff String Quartet, with Stravinsky, the prodigy violinist Ricci, and, as a novelty number, Green Pastures, are also listed.

The Thursday Musical of Minneapolis brings as guest artists, John Charles Thomas, baritone, and Guiomar Novaes, pianist. The Minneapolis Junior Civic and Commerce Association will sponsor a solid week of opera with the Gallo opera forces. This event begins November 19 and will be given in the Lyceum. The Minneapolis Civic Opera Company has postponed its performance of Faust until December because of the coming of the San Carlo company.

Reports from the various managers and from the studios indicate that the Northwest has begun its most successful musical season in several years. E. G. K.

Shubow Offers Recital in Lowell

Rachelle Shubow will give a piano recital in Liberty Hall, Memorial Auditorium, Lowell, Mass., on October 27. In the afternoon the Lowell Art Association gives a tea at the Whistler House in honor of Miss Shubow, and she will speak to the guests on her experiences in Germany.

Kansas City Schedules Outstanding Concerts

Fritschy Series in Twenty-eighth Season to Present Noted Musicians—Karl Krueger Honored at Music Club Event Featuring New Chamber Music Society

Kansas City, Mo.—The Fritschy Concert Series, in its twenty-eighth season, will present the following artists: Chaliapin, Rosa Ponselle, Heifetz, and Harold Bauer and Piatigorsky in duo-recital.

Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, the latest honorary member of the Kansas City Musical Club, was honor guest at the club's annual fall reception and musicale on October 1. The occasion served as the début for the new Kansas City Philharmonic Chamber Music Society (affiliated with the orchestra). Preceding the society's performance of Griffes' The White Peacock (arranged by Markwood Holmes), Mr. Krueger read the poem by Feona McLeod which inspired it. The ensemble's interpretation was in keeping with the imaginative, elusive lines. The Daniel Gregory Mason suite, coupled with it, was given a smooth and intelligent interpretation under the deft direction of Mr. Krueger. Joseph Harding, first violin, Markwood Holmes, second violin, Karl Quiesert, viola, Delssohn Conway, cello, Brown Schoenheit, flute, and Lois Craft, harp, compose the society. Other contributors on this program were Ewart Ragan, pianist, and the Lombardi Quartet (consisting of Rose Ann Carr and Latonia Barnett, sopranos, Gladys McCoy Taylor and Nancy Crawford, contraltos with Pearl Roemer Kelley, accompanist). Mrs. Franklin E. Murphy, president of the Kansas City Musical Club, introduced Mr. Krueger who gave one of his potent, illuminating talks on music.

Orchestra in Radio Début

Stanley Deacon, baritone, was the first soloist with the Philharmonic Orchestra in their radio début on October 14, and Dalies Frantz, pianist, will be guest soloist at the first concert of the Philharmonic's evening series, October 30.

The Kansas City Music Teachers' Association gave a reception on October 15, honoring the president, Richard Canterbury, and the other officers.

Josephine Jirak, contralto of New York, formerly a member of local musical circles, has been spending her vacation here. On September 22, with Powell Weaver at the organ, Miss Jirak was guest soloist at the morning service of the Grand Avenue Temple. On October 8 her rich contralto voice made a deep impression at a musical service under the direction of Hans C. Feil, at the Independence Boulevard Christian Church. On October 12 Miss Jirak offered a group of songs at Olathe, Kans., at the fête honoring Governor Alfred Landon. Mr. Feil was her accompanist.

Madalyn Akers, composer-organist of Hollywood, a former resident of Kansas City, vacationed here last month. At an intimate musicale she played her Southern California Suite for piano and two late vocal numbers, Waiting and Igor's Song.

Club and Sorority Events

Tau chapter Sigma Alpha Iota will present six open programs during the current season. As customary, the annual December vesper musicale is to be given in commemoration of founders' day. Mrs. Edwin B. Schmidt is president.

Mu Delta Chapter of Mu Phi Epsilon entertained with a formal reception on October 12, at the Conservatory of Music of Kansas City. Mrs. Hunter L. Gary, president, and the officers were hostesses. The Morning Musicales, for many years a feature of the sorority's work in Kansas City, will continue as usual, the funds realized to be used for the scholarship fund.

Teachers' Guild Opens Series

The Kansas City Guild of Music and Allied Arts Teachers will usher in the season with a varied program on October 23. An operatic scene by students from the Cranston School of Music, a short play directed by Lenore Anthony, a wood-wind ensemble under the direction of N. De Rubertis, a string ensemble presented by students of Raymond Stuhl and piano ensemble numbers by pupils of Richard Canterbury will constitute the program. Ottley Cranston is president of the guild. C. C. B.

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Toronto Enthusiastic Over Success Of Summer Promenade Programs

Reginald Stewart, Conductor of Coöperative Orchestra of 100 Players, Finds Efforts Rewarded by Large Attendances—Proposal for New Music Hall under Consideration

TORONTO, CAN.—For the last seven months Toronto has found itself visited by a fever of musical enthusiasm—and does not know quite what to do about it. Last May the local Musical Protective Association found itself with an alarmingly large number of competent musicians out of work. Some way was sought to find employment for them. Reginald Stewart was asked to arrange a series of symphony concerts and to conduct them.

After much anxious thought and study it was decided to model these concerts somewhat after the plan of the Promenade Concerts given in the Queen's Hall, London. A hundred players were engaged on a co-operative basis and it was decided that admission prices should range from twenty-five to seventy-five cents. To permit of such popular prices it was necessary to give the performances in a large place. After much cogitation the Arena of the University of Toronto, hitherto given over to hockey matches and seating, comfortably, some 7,000 was hired. Toronto was invited to come in its shirt-sleeves, smoke and enjoy, if it could, sound but not too perplexing symphonic music.

At the first performance 4,000 music-lovers put in an appearance; since then attendance has gone up by leaps and bounds. At the last three concerts 9,000 people have been jammed into the temple of sport and hundreds turned away. Which proves that a hitherto unsuspected audience for classical music exists in this city. This fact was underlined by the visit of the San Carlo Opera Company. Two of its concerts were on the same night as the "Prom." For both opera and symphony record crowds were on hand. Hence it is quite obvious that if Torontonians are offered good music at reasonable prices they will respond with amazing enthusiasm.

NEED OF LARGE AUDITORIUM.

Unfortunately, as matters stand at present, good music at popular prices is something which seems difficult to secure. Toronto has only one big auditorium, Massey Hall, which holds a little over 3,000—not nearly big enough to accommodate Toronto's newly inspired thousands.

Several methods of meeting this overwhelming demand have been advanced. The first is that the city shall build a permanent Music Hall, thereby making huge audiences possible and at the same time affording work for the unemployed. This is not likely to be done this year. The second is to have popular programs repeated, eliminating rehearsals, the cost of new music and several other expenses. The third is to try and get hold of some of the city's millionaires and induce them to subsidize performances which they believe are desired by the multitudes. The last course is probably the most sensible, despite the known fact that the piper—in this case the gentlemen putting up the money—is apt to call for the tune, whether said tune is artistic or otherwise.

PLANS FOR WINTER CONCERTS.

The Toronto Symphony Orchestra starts its regular series of concerts on October 23, and by arranging for an additional young people's concert, at which adults are welcome, would seem to be paving the way for one solution of a difficult problem. The conductor of the orchestra, Dr. Ernest MacMillan, is keenly interested in extending the scope of music in this city. He has done wonders with his band since he became its conductor and now has an organization that will bear comparison with many of the better orchestras on the North American continent. At the first concert the much discussed St. Lawrence Symphony of Percival Price—it won a Pulitzer award—will be conducted by the composer. This symphony had its first hearing at the "Prom" concerts. With more rehearsals the work should go much better and this reviewer will have a clearer impression of its qualities. The balance of the program is made up of Borodin's Polovetzkian Dances, Tschaikowsky's Romeo and Juliet overture and the Polka and Fugue from the Piper of Schwanda by Weinberger.

The musical season has started in earnest, with the consequence that local musical reviewers have to spend every evening in some concert hall or the other. A novelty will be a five-piano recital in Varsity Arena to be given on October 22. The pianists are Reginald Stewart, Ernest Seitz, Alberto Guerrero, Scott Malcom and Reginald Godden.

R. M.

Ernest Charles' Songs Performed

Ernest Charles, song composer, has come into increasing prominence since John Charles Thomas introduced his song, Clouds. Today more than half a dozen of his songs are constantly featured on the programs of leading artists. October 7, Maria Jeritza sang When I Have Sung My Songs, on the Ford hour. John McCormack has sung Sweet Song of Long Ago, and Gladys Swarthout sang it, as well as Clouds, on the Firestone program a few weeks ago. In Pittsburgh, Pa., on October 28, three Charles songs will be included on the program of a joint recital by Gladys Swarthout and Frank Chapman. Mr. Chapman will sing My Lady Walks in Loveliness; Miss Swarthout, The House on the Hill and When I Have Sung My Songs.

At the Schubert Club in St. Paul, Minn., on October 25, Doris Doe is to sing a new Charles song Youth, from manuscript, and Dawn, already published.

Margaret Speaks recently used When I Have Sung My Songs and The House on the Hill on the Bamberger Little Symphony Hour, over WOR; and Fred Hufsmith, NBC tenor, uses Clouds, My Lady Walks in Loveliness, and When I Have Sung My Songs.

Richard Copley Notes

Benno Moiseiwitsch, who makes his reappearance before New York audiences on November 13, at Carnegie Hall as soloist with the National Orchestral Association (Leon Barzin, conductor), will perform the Rachmaninoff concerto No. 3. He will play the Rachmaninoff concerto No. 2 with the Chicago, Minneapolis (Minn.), Montreal (Can.) and Richmond (Va.) orchestras.

Theodate Johnson, soprano, makes her New York début in recital at Town Hall on October 31. Miss Johnson, a newcomer to the New York public, has appeared with the Cleveland Orchestra under Nikolai Sokoloff in Cleveland and again under this conductor's baton at Weston, Conn., and in recital and concert in other American cities and in Europe. All her music education was obtained in this country.

The Westminster Choir (John Finley Williamson, conductor) return to this country from their European tour on November 1. Dorothy Gordon will give a recital of folk-songs in costume at Town Hall, New York, on November 10. The program includes English Game Songs and numbers from various parts of Europe and America. Bernard Friedman, bass-baritone, who gave his first New York recital a year ago, announces another for Town Hall, November 9. Four songs of the Elizabethan period open the program, with songs by Schumann and Hugo Wolf and others to follow. Mr. Friedman will have the assistance of Pierre Luboshutz at the piano. Lillian Knowles, contralto from the West, is now a resident of New York. Miss Knowles has sung in Chicago and the West and appeared in at least ten performances of the works of Bach with the Bach Society of Chicago. She has also sung with the Apollo Club, Chicago, and other organizations. This winter Miss Knowles will be heard with the Rochester (N. Y.) Symphony Orchestra in their performance of Beethoven's ninth symphony and with the Hartford (Conn.) Oratorio Society in Elgar's Dream of Gerontius.

Violin Scholarship Offered by Yorkville Music School

A violin scholarship was offered by the Yorkville Music School, New York. Auditions were held at the school on October 13. The winner will be taught by a graduate of the St. Petersburg Conservatory, class of Prof. Leopold Auer.

Goldsand to Play for Club

On January 29 Robert Goldsand, pianist, who returns to tour this country after a season's absence due to South American and European activities, will give a recital for the Greenfield, Mass., Women's Club.

JEAN

TENNYSON

with the

SAN CARLO OPERA COMPANY

IN CANADA

Photo © G. Maillard Kesslere

Montreal Daily Herald, Sept. 21, 1934

Undoubtedly one of the comeliest Marguerites gracing the operatic stage, Jean Tennyson was very noteworthy. Displaying an easy grace in all her movements and complete command of her vocal range Miss Tennyson gave a particularly fine rendition of the jewel scene. Her crystal-clear tone and infectious charm completely won the hearts of her audience.

The Gazette, Montreal, Sept. 21, 1934

Miss Tennyson's Marguerite was one of the most intelligent pieces of operatic acting seen this week so far. In the garden scene she made of Marguerite a naïve and genuine Gretchen. Her bearing was unforced and her singing often as natural as talking. Her voice is beautiful to hear.

Montreal Daily Star, Sept. 21, 1934

Jean Tennyson was a very charming Marguerite.

La Patrie, Montreal, Sept. 21, 1934

Jean Tennyson brought to the part of Marguerite her beauty and the charm of her acting. In her various arias she displayed a voice of great beauty. For this debutante we predict a great career.

The Canada, Montreal, Sept. 21, 1934

The authoritative acting of Leon Rothier as Mephisto and the blonde beauty of Jean Tennyson as Marguerite, added greatly to the success of the performance. Miss Tennyson is not only beautiful to see, she sings with charm and intelligence.

Montreal Daily Herald, Sept. 18, 1934

A fascinating taste of grand opera was afforded the Rotary Club of Montreal, by Jean Tennyson, prima donna of the San Carlo Opera Company. She held the club enthralled with her execution of the Jewel Song from Faust.

The Standard, Montreal, Sept. 15, 1934

Tall, slim, blonde, with a peaches and cream complexion and light blue eyes, Miss Tennyson is a demure personality who takes her music quite seriously.

The Gazette, Montreal, Sept. 18, 1934

MIRACLE OF LIVELINESS

Jean Tennyson was splendidly cast as Musetta from the point of view of appearance. Her portrayal was a lively one and she sang the lines with conviction.

Montreal Daily Star, Sept. 18, 1934

Jean Tennyson, a new member of the company, was the Musetta, and a very effective one; she did well with Musetta's shrillness and temperament in the second and third acts and was even better in the gentler scenes of the last act.

MISS TENNYSON HAS BEEN ENGAGED FOR THE ENTIRE SEASON BY THE CHICAGO GRAND OPERA COMPANY.

NEW YORK CONCERTS

OCTOBER 9

Flori Schorr Flori Schorr, cellist, and the only American player of that instrument ever to have won a first prize at the Paris Conservatoire, made her New York début at this Town Hall matinee.

The young virtuosa, of attractive appearance, performed a taxing program, whose most serious numbers were the Sammartini sonata, G major; Haydn's concerto, D major; Brahms' sonata, F major. There were also lesser examples, by Debussy, Delune, Alfano and Casella. The recitalist had the piano assistance of her husband, Lev Schorr.

Mme. Schorr is a decidedly gifted artist, much in earnest, accomplished in musical understanding and taste, possessed of reliable technic and intonation, pliant bowing, and a tone of warmth and sufficient volume. She displayed refined and discriminatve sense of style.

Sympathetic support at the piano helped to give roundness and security to the performances, which were applauded so sincerely that several encores had to be done by Mme. Schorr.

Edward Johnson The Metropolitan tenor was welcomed by an enthusiastic audience upon the occasion of his recital at Town Hall under the auspices of the Christodora House Music School. Singing a program of compositions which showed flawless taste, Mr. Johnson interpreted these with finesse of the highest order. His enunciation had rare clarity, his style of delivery attained perfection and, with the added charm of personality, aroused intense appreciation.

Many unfamiliar works to concert-goers received their hearing and each and all of the items suffered no malformation because of Mr. Johnson's expert delineation. In the first group there were an antique aria, Per Pieta from Il Floridoro by Stradella; Arne's air from Milton's Comus; Passeggiata by Pizzetti; La Barba Bianca of Castelnuovo-Tedesco; and Canto di Primavera by Cimara. The tenor's second group listed Heimweh (Wolf), Fussreise (Wolf), In Meiner Heimat (Trunk) and Heimliche Aufforderung (Strauss). Automne (Fauré), Le Passant (Hüe), Serenade Italienne (Chausson), sung impeccably, and the aria Depuis longtemps from Charpentier's Louise formed the middle section.

Four rarely performed songs by Charles Martin Loeffler (The Ballad of the Fox Hunter and The Fiddler of Dooney) and Charles T. Griffes (The Lament of Ian the Proud and We'll to the Woods) made up the final portion of the program. Many encores were demanded and granted by Mr. Johnson.

Celius Dougherty was the assiduous and musicianly accompanist.

Cecil Leeson The merits of the saxophone as a concert instrument were set forth by Cecil Leeson at The Barbizon on Tuesday night before an audience of good size and friendly disposition. His program included several numbers which he has himself arranged for the saxophone, including Rimsky-Korsakoff's Flight of a Bumblebee, the allegro assai from Beethoven's sonata, op. 30, No. 3, Hora Staccato (Dinicu-Heifetz) and Glazounoff's Serenade Espagnol. Other offerings were Debussy's Rhapsodie for saxophone, Rachmaninoff's In the Silence of Night and pieces by Ravel-Branga, Kreisler, MacDowell and Schubert. This list showed Mr. Leeson to be a program builder of discrimination, for it served to display to the best advantage the range and flexibility of the saxophone (unsuspected by most lovers of serious music), its dynamic possibilities, and the player's own virtuosity. Mr. Leeson is a performer of musicianship and taste, qualities which no doubt would be apparent no matter what instrument he chose, but his gifts were all the more striking when displayed through so unusual a concert medium. His interpretations superseded his considerable technical skill and impressed chiefly for sensitiveness, imagination and finish. The audience was delighted with the entire program, and clapped for encores. However, none were granted until the end of the printed list, when Mr. Leeson added several numbers.

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OCTOBER 10

Max Pollikoff Max Pollikoff, American violinist, who studied with the late Leopold Auer and has appeared both as soloist and ensemble performer, gave a recital in Town Hall before a sizeable and enthusiastic audience. The youthful artist again demonstrated that he is a player of considerable sensitivity and feeling. He brought a singing tone of moving quality, feeling for phrase and structure, and a pleasing verve and spirit to his interpretations. The concert opened with the Corelli-Auer La Folia, in which the violinist and his piano collaborator, Pierre Luboshutz, seemed less well attuned than in the following Mozart concerto No. 4, in D major. The latter work was played with fresh quality of tone and youthful ardor that made its lilting and exquisite measures doubly persuasive. As a bit of modernism, the Ravel sonata for violin and piano provided opportunity for atmospheric playing. A clever but rather thin work, it exerted its greatest effect in the middle section, a languorous Blues. The final group, including first hearings of a Divertimento by Pittaluga and Korngold's Caprice Fantastique, brought also Kuruka-Kuruka (Yamada-Zimbalist), Chant de Roxane (Szymanowski-Kochanski) and the virtuosic Scherzo Tarentelle of Wieniawski. Encores were granted after much applause.

OCTOBER 11

Philharmonic Orchestra A program consisting of two symphonies was offered by the New York Philharmonic orchestra at its second pair of midweek subscription concerts, under Otto Klemperer. The occasion was noteworthy because of the introduction to America of Bruckner's ninth symphony in the original form, without the revisions made by Ferdinand Loewe, and also because of the brilliant forcefulness of the conducting. Beethoven's fifth symphony formed the second half of the program.

The unfinished work of Bruckner was given a reading of flaming sincerity and moving beauty of tone. The version of the symphony heard was that of the composer's manuscript score, published in the complete edition of his works in Vienna. It gains in rugged force by the elimination of "prettifying" details that Loewe, the conductor of the first Viennese performance in 1907, added in good faith. On the whole, however, it is still the same tonal pachyderm marked by all the qualities of naïve aspiration and feeling, attaining to grandeur in moments and yet at others wearying the listener by inflated banalities and excessive repetitions. The last of the three completed movements, the *adagio*, has been rightly praised as a high expression of feeling, yet it is often cloyingly sentimental despite the final pages which suspire in accents of sublime calm. The Wagnerian influence in the harmonies of this section is also striking. The middle *scherzo*, played with great vigor, is elephantine in its efforts to achieve lightness, while the first movement is perhaps most characteristic in showing the composer's skill in weaving a rich tapestry on the basis of plangent organ tonalities and masterful counterpoint.

Both the Brucknèr and the Beethoven performances were of striking mastery, revealing the conductor as a serious, yet forceful and highly dynamic baton figure. The orchestra played under his direction with whole-souled devotion. The audience was rightly enthusiastic in acclaiming the achievements of both.

The same program was repeated at the concerts of Saturday evening and Sunday afternoon, again before audiences of large size, enthusiastic in their approbation.

OCTOBER 14

John Charles Thomas A packed Town Hall greeted John Charles Thomas for his Sunday afternoon recital, and the plaudits rang continuously for this popular person and grandly gifted artist.

Thomas improves from season to season, and it can be stated positively that he never has travelled in higher musical realm or lovelier areas of tone than at this time. He is another striking proof that America now provides recital vocalists of the first order who need fear competition from no colleague across the seas.

A Schubert collection opened the program and brought Hoffnung, Nacht und Träume, An die Laute, Der Jüngling und der Tod, and Der Atlas. Later, Schumann also was given place, with Talisman, Dein Angesicht, Der Arme Peter, Stille Thränen, Der Hussar and Trara. In these songs there was endless variety of interpretation, moodal, vocal, musical. The true German *Innigkeit* prevailed, but in addition to heartfelt sentiment, the recitalist projected also a convincing element of drama and control, phrasing, and understanding combined gloriously, and perfection would have been attained with the correction of a few minor slips in German diction.

Exquisite employment of French and Italian were evident, however, in Donaudy's O del mio amato ben; Sadero's Gondoliera Veneziana and Amuri, amuri; and Saint-Saëns' La danse macabre; De Lara's O nuit d'amour (from Messaline). A stylistic master, Thomas left nothing to be desired in his presentations.

A final section in English comprised Bonnie George Campbell (Keel); The Green River (Carpenter); The Stuttering Lovers, O Men from the Fields (Hughes); Land of Degradashun (new) (MacGimsey).

Encores emanated in plenty, of course, and each one drew a fresh ovation.

Beautifully shaded and intensely musical piano accompaniments were provided (from memory) by Carol Hollister.

Other Concerts

Joseph Monaco, tenor, Town Hall, October 12, afternoon.

Klemperer and Spalding on General Motors Broadcast

Otto Klemperer will be the conductor and Albert Spalding, violinist, the soloist in the General Motors symphony concert, October 21, one of the weekly one-hour programs sent out each Sunday night from WJZ. Mr. Spalding is to play the andante and rondo of Lalo's Symphonie Espagnole and the introduction and rondo capriccioso of Saint Saëns. The orchestra is to be led by Mr. Klemperer in Beethoven's overture to Egmont, Debussy's Afternoon of a Faun and the overture to Wagner's Die Meistersinger.

Leon Carson Opens Concert Season

Leon Carson, tenor, opened his current season with a recital before the College Club of Ridgewood, N. J., October 2. His program consisted of arias by Handel, a Lieder group and songs by Griffes, Manning, Carpenter, Edwards, MacDowell and Charles, together with several Negro spirituals.

RICHARD CROOKS
will appear in a New York recital at Town Hall on October 21 for the benefit of Hartley House Music School.

Juilliard Graduate School Awards Fellowships

Ernest Hutcheson, dean of the Juilliard School of Music, New York, announces that sixty fellowships have been awarded to students for study at the Juilliard Graduate School for the season 1934-35, as a result of competitive examinations held at the school. This number represents fellowships in the various departments in the school: composition, conducting, piano, voice, violin, cello and wind instruments. To be admitted to the examinations applicants for fellowships must have given evidence of adequate preparation for graduate work in music, have a general education equivalent to four years of high school, be citizens of the United States, and present letters of recommendation from their former teachers or schools. The Graduate School opened officially on October 8, with an enrollment of 185 students.

The following candidates, drawn from twenty different states, are the winners of this year's awards: conducting, Frank P. Brieff, Milton Forstat, Osbourne W. McConathy, Isa McIlwraith and Max Weinstein; composition, Alexei Haeff, Clifford Lang, Dorothy McLemore, Floyd Morgenstern and Theodore Pierce; cello, Eleanor Aller and Adele Olsher; flute, James Hosmer and Robert Morris; violin, Dorothy Kesner, Jacques Larner, George Poinar, Harry Rosoff and Bessie Simon; voice, Richard Browning, Louise Burge, Alice Baker George, Mack K. Harrell, Lincoln Newfield, Athena Pappas, Eugene Ramey, Carl E. Senne, Virginia Speed, Maxine Stellman, Emily Stephenson and Dorothea Torbeson; piano, Estelle Andron, Richard Baldwin, Edna Bockstein, Sophie P. Bostelmann, Ruth Thorpe Cumbie, Beverly Dexter, Wendell Diebel, Elizabeth Furcron, Harold Gelman, Evelyn Gray, Mary Haverstick, Bertha Melnik, Elizabeth Mulfinger, Sylvia Noble, Leo Rewinski, Vivian Rivkin, Netty Rothenberg, William Schatzkamer, Mary Siegall, Robert Stevenson and David Stimer; wind instruments, William E. Blanchard (horn), Isidore Blank (trumpet), Abe Blier (trombone), Frederick Fox (French horn), Josephine La Prade (clarinet), Benjamin Silver (tympani), Lester Solomon (horn) and William Vacchiano (trumpet).

Kreiner Quartet to Give Series in Westport, Conn.

Edward Kreiner of Norwalk, Conn., a former member of the Marteau Quartet in Europe, is the founder and director of the Kreiner String Quartet. It will give a series of six concerts at the Open Door Inn, Westport, Conn., beginning October 26. Members of the Quartet (all of New York) are: violin, Harry Friedman; second violin, Frederick Dvonch; cello, Bernard Greenhouse; viola, Edward Kreiner. The Haydn quartet, op. 33, No. 3, in C, and the Dvorak American quartet, op. 96 in F are included in the program, October 26.

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Duluth Civic Symphony Orchestra Plans Concerts with Allied Chorus

Programs for Season Under Paul LeMay Promise American Novelties —E. Robert Schmitz Classes Close After Six Weeks' Sessions

DULUTH, MINN.—All indications point to the most interesting and successful season of the Duluth Civic Symphony Orchestra's three years' existence. Announcement by Paul LeMay, conductor, that he will organize a chorus of 250 voices to participate with the orchestra in the presentation of Verdi's Requiem and other works, reveals only one of the high points of the winter's program. A season of novelties and surprises is promised by Mr. LeMay, who has been rehearsing his players in some of the scores he acquired during his recent visit to New York. Schelling's Victory Ball is to be offered during the winter, and Gershwin's Rhapsody in Blue, with Ramona Gehrhard, Minneapolis pianist, as soloist, are on one of the programs. Circus Day (Taylor) will be another innovation. Traditional music not presented by the orchestra before will include Brahms' first symphony, Tschaikowsky's Romeo and Juliet, and Dvorak's New World Symphony. A project which has attracted interest is the presentation of a work by Ernest Lachmund, local teacher-composer.

Inez Hilding, member of the orchestra since its inception, has been appointed concertmaster, and several musicians have been added to the personnel. Among them are Ralph Oxman, cellist and Juilliard graduate, and Joseph Bregman, violinist, for many years with the Minneapolis Symphony Orchestra.

Financial solidity seems well presaged. Successful inauguration of season tickets has conferred a sense of permanence, while coöperation of civic leaders insures support. As an incentive to musical study, the Duluth Woman's Club is sponsoring a series of musicale-teas to be held the afternoons preceding the concerts. At each tea a locally prominent musician will lead a discussion of the evening program. C. C. Blair and A. L. Ahlen, business leaders, are guiding the ticket sale with Hazel Taylor and Mrs. H. H. Ristine of the Duluth Symphony Association. A. H. Miller, first viola of the orchestra, is manager.

MATINEE MUSICALE OPENS SEASON

The Matinee Musicale opened its year's activities on October 9 with the traditional President's Day tea. Mrs. R. W. Hotchkiss was hostess for the afternoon, during which Ann O'Malley Gallogly, Minneapolis contralto, was presented in a number of songs. Mrs. H. R. Elliott outlined the club's program for the year. Besides the three public concerts presenting international artists, nine club events are scheduled, March marking the always interesting presentation of the manuscript section. Several miscellaneous programs will occupy the fall months, while special Christmas numbers have been arranged for December 4. A mid-year breakfast follows on January 8, and on the 29th of that month a Japanese program will be given. Scandinavian music comprises the February 26 offering. A series of student and morning section programs running through the winter will complete the activities of the city's leading musical club.

SCHMITZ MASTER CLASS CONCLUDED

E. Robert Schmitz closed his master class on August 15, after a six weeks' session beginning July 1. Forty students represented Canada and a dozen states of our own country, ranging from New York to Utah. The competing scholarship open to Minnesotans was awarded to Florence Ostergren of this city while the American music contest, including performance and sight reading, was won by Violet McKenzie of Des Moines, Ia. Summer musical life here was enlivened by activities open to the public, including six chamber music concerts in which the Duluth String Quartet was the assisting artist group, and a recital by Eugene Gash, twelve-year-old Negro protegé of Mr. Schmitz. As a result of student enthusiasm, a study group was formed which will meet monthly this winter and which Mr. Schmitz is to visit three times a year. His first visit was the week of October 8. Next year's master session is expected to convene in Maine. Due to its cool summer climate and excellent civic coöperation, however, this city is scheduled for an early return of the group.

Lela Maki, pianist, and Clara Stocker, lecturer, were sponsored in a joint program last month by the International Institute of the Y. W. C. A. Miss Maki, who has recently studied in Finland and Germany, presented Sibelius' Finlandia in transcription and works of Chopin and Beethoven.

Mrs. Louis Dworshak was the organ soloist in the first of the winter entertainment series of the Denfeld high school. L. T.

CLOTILDE and ALEXANDRE SAKHAROFF,

known as "poets of the dance," will come to America for a tour in February and March. The two are appearing in Japan this month. During November and December they fulfill engagements in China and Java, and in Egypt during January. (Photo by Alban, Paris.)

I SEE THAT

On October 23, at the opening concert of the National Orchestral Association (Leon Barzin, conductor), Louis Persinger will be the assisting artist, playing the Beethoven concerto.

* * *

Contemplation, the first composition for the harp by Renié, will be featured by Mildred Dilling, harpist, over Station WEAF on October 25.

* * *

Cobina Wright has been made head of the Private Entertainment Bureau of the Columbia Broadcasting System.

* * *

Dalies Frantz is to be the guest artist of the third Ford Sunday Evening Hour on October 21.

* * *

Marian Cadwallader presented the Woodland Trio, Clara Lang, soprano, and Herman Ivarson, bass-baritone, in the Hotel Esplanade Series on October 17.

* * *

Ted Shawn and twelve men dancers are giving a program at Carnegie Hall, New York, today (October 20).

* * *

Nina Tarasova, singer of folk-songs, was among the passengers on the SS. Ile de France which arrived in New York on October 16.

* * *

Paul Fouquet, pianist, gave a recital at the Hotel St. George, Brooklyn, N. Y., on October 15. His program, in three parts, had a group of Chopin and numbers by Bach, Beethoven, Brahms and a final group by Lecuona, Godowsky and Liszt.

* * *

Sigrid Onegin, contralto, arrived on the SS. Bremen on October 15 for operatic and concert appearances in this country.

* * *

Eugene Ormandy and Vladimir Golschmann were among the passengers returning from Europe by the SS. Lafayette on October 11.

* * *

The Associated Music Teachers' League met at Steinway Hall, New York, on October 10. Stanley Hummel, pianist, played a short program, and Harold Friedman conducted a symposium, Current Problems of the Private Teacher.

* * *

Hugh Porter, conductor of the Washington Heights Oratorio Society, announces resumption of rehearsals on Monday evenings, at Holy Rood P. E. Church, West 179th Street, New York. New members will be welcomed.

* * *

Harry Kaufman, pianist, was heard in the Grieg sonata in C minor, with Josef Stopak, violinist, over Station WJZ on October 14. October 19, he played Leo Sowerby's sonata with Sascha Jacobsen, violinist, from WEAF.

* * *

Paul Althouse, who sang three stage performances of Tristan and Isolde with the Cleveland Orchestra last season, has been reëngaged by this organization for the rôle of Siegmund in Wagner's Die Walküre on November 1 and 3.

* * *

Jeannette Scheerer, clarinetist, performed the Mozart concerto on October 4, with the Little Symphony Orchestra over Station WOR, with Philip James conducting.

* * *

The Apollo Club of Brooklyn, N. Y., began its fifty-first year with an entertainment in their clubrooms on October 1 (William Tienken, chairman, and William S. Irish, president). Director Alfred Boyce is preparing a program for the December 4 concert.

* * *

Richard Crooks, tenor, gives the first of three benefit recitals for Hartley House Music School (Annabelle Wood, director) at Town Hall on October 21. Cornelia Otis Skinner and Myra Hess follow later.

* * *

Ruth Hampton, monologist, gave a recital at the Parnassus Club, New York, on October 4.

* * *

Paul Engel, young American baritone, will give two recitals at Town Hall, New York, this fall. At the first, which occurs October 22, he presents songs by Wolf, Schumann, Schubert, Vaughan-Williams and Verdi.

* * *

Battle Creek, Mich, is among the cities that will hear Barrère-Salzedo-Britt this season. The flutist, harpist and cellist play there on April 15 at the local college, under the auspices of the Battle Creek Community Concerts Association.

* * *

Another engagement has been added to Toscha Seidel's autumn itinerary. The violinist will appear as soloist with the Richmond (Va.) Symphony Orchestra on November 12.

* * *

Grete Stueckgold will sing for the Civic Concert Course in Milwaukee, Wis., January 24.

* * *

Emy-Lou Biedenharn, American contralto, who gave her New York début recital last year, is to be heard again in New York on February 5 at Town Hall, when Coenraad Bos will again assist her at the piano.

* * *

Hans Clemens, tenor of the Metropolitan Opera, will give his first New York recital this winter. He has never been heard in concert here except when he sang with the New York Philharmonic under Toscanini last season. He is to be heard at Town Hall on December 12.

* * *

Bruce Simonds, pianist, gives his New York recital, the first in two years, at Town Hall on December 8.

* * *

Romeyn Park Benjamin, formerly connected with the Provincetown Players, is assisting Catharine Bamman in the direction of the Sunday Nights at Nine revue, scheduled to open for its third consecutive season at the Barbizon-Plaza Concert Hall on November 11. Mr. Benjamin will also act in several sketches.

* * *

Lucrezia Bori, soprano of the Metropolitan Opera, is to be guest artist on the Hall of Fame program over Station WEAF on October 21.

* * *

Frances Hall and Rudolph Gruen, in their weekly two-piano presentations from Station WEAF, have scheduled for October 28 Brahms' Hungarian Dance No. 1 in G minor, and the allegro non troppo, first movement, from the same composer's sonata in F minor, op. 34.

* * *

A reception marked the fall opening of Harold Flammer, Inc., music publishers and dealers, at their New York headquarters on October 7.

* * *

Elsa Alsen will sing excerpts from Tristan und Isolde with the Cincinnati (O.) Symphony Orchestra, April 12 and 13.

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Mary McCormic and Dimitri Onofrei Score in Romeo and Juliet, Bianca Saroya and Edward Molitore in Cavalleria—American Women Musicians Heard at Exposition—Czerwonky String Quartet Opens Series

CHICAGO.—Capacity audiences nightly was the tribute the Chicago public paid the San Carlo Opera Company, whose success in its first week at the Auditorium Theatre was duplicated during the second week. The theatre, with its capacity of 3,665 persons, looked festive and the performances were excellent. Certainly Fortune Gallo must be highly congratulated for the performances given this season by the San Carlo Opera.

SAMSON AND DELILAH, OCTOBER 7

Camille Saint-Saëns' biblical opera, Samson and Delilah brought out a homogeneously good cast. Ina Bourskaya was an alluring and captivating vampire of olden days and vocally satisfactory, although some of her tones were metallic and the part was too low occasionally for her voice. Arnldo Lindi sang gloriously the rôle of Samson and he made a great deal of the Mill Scene. Mario Valle was satisfactory as the high priest even though his French diction left much to be desired. The veteran Leon Rothier was excellent in the small but vital part of the old Hebrew. Carlo Peroni conducted with verve and precision.

ROMEO AND JULIET, OCTOBER 8

Mary McCormic created a stir as Juliet, a rôle which she had sung several times here with the late Chicago Civic Opera, but in which she had never been heard to such advantage as on this occasion. Miss McCormic is today at the zenith of her career. Now slender, she really looked the fifteen-year-old daughter of the Capulets and she has learned how to restrain herself so that her acting is on a par with her excellent singing. She won a prolonged and well deserved ovation after the Waltz Song.

Her *vis-a-vis* was Dimitri Onofrei, who finds Romeo one of his best rôles. Onofrei would be an asset to any opera company, and happy indeed is the San Carlo company to count him among its leading tenors. Mr. Rothier's Friar Laurent is an old acquaintance, and he, too, deserves praise for his unequivocally fine work. Charlotte Bruno was an agreeable Stefano, and the balance of the cast was satisfactory even though fault might be found with the French diction of the Italian cast. Carlo Peroni conducted.

DOUBLE BILL, OCTOBER 9

Edward Molitore made another palpable hit when he appeared as Turiddu in Cavalleria. His performance of the Brindisi aroused enthusiasm seldom heard at the Auditorium, even from the San Carlo opera *habitués* and almost as buoyant was the applause after his duet with Santuzza. It was in that scene that Molitore distinguished himself as an actor of the first order. As to Bianca Saroya, her Santuzza stands with the very best that we have heard on the stage of the Auditorium.

In Pagliacci Mostyn Thomas was the Tonio and his interpretation of the Prologue alone was worth the price of admission. His success both as singer and actor was complete. Aroldo Lindi shared with Thomas in making the presentation of Pagliacci meritorious.

Fortune Gallo is fortunate and astute in discovering new talent for his company. One of his discoveries is Charlotte Simons, a Chicago girl, who sang the difficult rôle of Nedda. This young soprano has a beautiful voice, which she uses with understanding, and she made a hit all her own after her singing of the Bagatella. Peroni was as usual the brilliant conductor.

LA TRAVIATA, OCTOBER 10

Rosalinda Morini, Dimitri Onofrei and Mario Valle shared the honors of an admirable performance of La Traviata given as a benefit for the Lighthouse for the Blind. Miss Morini sang and acted the rôle of Violetta exceedingly well. Onofrei's Germont, Jr., is matchless. Mario Valle was much in his element as the elder Germont and his singing of Di Provenza was a happy event of the performance.

AIDA, OCTOBER 11

Aida was repeated with practically the same cast heard previously, with the exception that Chief Caupolican replaced Mostyn Thomas as the barbarian king of Ethiopia. The program for the balance of the week included performances of Rigoletto, Faust and Carmen.

AMERICAN WOMEN MUSICIANS' ACHIEVEMENT DAY

October 11 was American Women Musicians' Achievement Day at a Century of Progress exposition. Mrs. H. H. A. Beach was the distinguished guest of honor and was presented with the official World's Fair Medal for Creative Work by Rufus Dawes, president of the board. A program given by the Woman's Symphony Orchestra at Ford Gardens, honoring Mrs. Beach, was devoted to compositions of American women composers. At the reception in the afternoon a program of numbers from Mrs. Beach's pen was offered by Chicago artists. In the evening the Woman's Symphony played a program at Ford Gardens which contained Mrs. Beach's Gaelic Symphony and numbers by other American women composers.

MORE CHICAGOANS ENGAGED BY OPERA

Several more Chicago singers have been added to the Chicago Grand Opera roster. Elsa Hottinger, who has appeared in many European opera houses and with the San Carlo Opera Company, will strengthen the contralto department. Jean Tennyson, who made her début behind the footlights as a member of Earl Carroll's Vanities and who has since graduated into the ranks of America's lyric sopranos, has been signed to appear in leading rôles with the Chicago company. Since her Vanities days Miss Tennyson has appeared abroad in opera in Italy, France and in Canada. Arthur Perrow, twenty-one-year-old Chicagoan, has been engaged for baritone rôles. Mr. Perrow is a former University of Michigan and Chicago law student.

RUDOLPH GANZ ON THE AIR

Rudolph Ganz will be heard on the Hoover Hours, November 4, in a new series. John Carré, pianist, teacher and composer, recently added to the faculty of the Chicago Musical College, has dedicated his newest piano work, Passing Clouds, to Mr. Ganz.

CZERWONKY STRING QUARTET

The musical fraternity here turned out *en masse* for the first appearance of the Czerwonky String Quartet, on October 10, at Kimball Hall. This organization, which will give a series of chamber music recitals this season, is made up of Richard Czerwonky, violinist, Harold Newton, viola, Bernard M. Senescu, second violin, and William C. William C. Williams, cello. That they had rehearsed assiduously was made apparent by their performance of the Beethoven string quartet in F major and the one in D flat major by Dohnanyi. Due to other duties we were unable to hear Czerwonky's piano quintet in C minor, in which the newly formed quartet had the assistance of Elizabeth Moritz, pianist. The concert was given under the management of Loro Gooch.

HANNA BUTLER PUPIL SINGS AT FAIR

About a year ago we had the pleasure of hearing privately Annemarie Gerts, soprano, a pupil of Hanna Butler. So vivid was our recollection that we journeyed to the Illinois Host House at a Century of Progress exposition to hear this young soprano again. She appeared in a program arranged by the Illinois Federation of Music Clubs on October 7. Heard in her first group consisting of the Ritorna Vincitor from Verdi's Aida, Wintering River by Kurucz and Horsman's The Bird of the Wilderness, Miss Gerts delighted by the opulence and beauty of her tone. She has been well trained and her singing shows intelligence. The soloist was well supported by Adrianne Cooper, who played artistic accompaniments.

YOUNG ARTISTS HEARD AT Y. M. C. A. COLLEGE

A program given on October 7 at the Central Y. M. C. A. Auditorium enlisted the services of Jeanette Albert, pianist, pupil of Isadore Buchhalter; Israel Baker, violinist, student of Adolph Pick, and Ludlow White, baritone, pupil of Rudolph Magnus. In the Mozart A major concerto and Ernst's Hungarian Melodies, Baker showed himself a well trained young artist of unusual ability. Miss Albert's playing of twelve Chopin études and the B flat major scherzo and MacDowell's The Tale reflected admirably upon her able teacher as well as upon her own intelligence. Mr. White gave effective account of two groups of songs.

DITSON FELLOWSHIP WINNERS TO GIVE CONCERT

Competitions for the Oliver Ditson fellowships at the Chicago Musical College were held during the first week of the fall term. Derived from the income available through the Oliver Ditson Endowment Fund, the fellowships provide for four full courses of study. A jury consisting of one instructor from the composition department and two each from the piano, voice and violin departments awarded the fellowships to the following: Hilda Ohlin, voice, Thaddeus Kozuch, piano, and Joseph Stepansky, violin. They will study their major subjects with Graham Reed, Rudolph Ganz and Leon Sametini, respectively. The final decision in the composition contest has been postponed by Louis Gruenberg, as it is his desire to become more closely acquainted with the abilities and talents of the contestants. The three winners will shortly be presented in a recital by the Chicago Musical College.

AMERICAN CONSERVATORY NOTES

The American Conservatory Symphony Orchestra began its rehearsals on October 8. The orchestra, numbering over eighty, will be heard in concerts later in the school year. Heniot Levy appeared in recital before the Indianapolis (Ind.) Piano Teachers' Association recently.

Karleton Hackett, president of the conservatory, addressed the members of the Renaissance Club at the Blackstone Hotel on October 8.

The opera class is meeting on Tuesday and Saturday evenings. The following operas are among those to be studied during the school year: Carmen, Samson and Delilah, Tannhäuser, Love of Three Kings, Mignon and Falstaff.

Leo Heim, student of Allen Spencer, has been engaged as organist at the Sheridan Methodist Church.

Richard Kesner, violinst, was presented in recital at the Hines Memorial Hospital on October 14.

Elmer Northway, baritone, was the featured soloist at the October meeting of the La Grange Woman's Club.

RENÉ DEVRIES.

AMERICAN COMPOSERS HONORED.

William Schwartz, American painter, was recently commissioned by the United States Government to draw a picture of Americans. He chose for his subject four of America's composers (left to right) Herbert, DeKoven, Chadwick and MacDowell. The painting was recently dedicated at the Glencoe (Ill.) Public Library, where it now hangs. (Photo by Lewis Gilcrest.)

WABC to Carry Curtis Institute Broadcasts Again

The Curtis Institute of Music, Philadelphia, will present its sixth annual series of vocal and orchestral concerts over the Columbia network (WABC), beginning October 24.

The first concert of the series, to be heard weekly thereafter at the same time, features the Curtis Symphony Orchestra conducted by Fritz Reiner in an all-Beethoven program. Selections include the Leonore overture No. 3 and symphony No. 8 in F.

This year the Curtis Institute programs will be presented under a new plan, including a comprehensive review in chronological order of the great creative periods of music. Individual artists, with various vocal and instrumental groups, are to perform important compositions representing masters of the various schools of music, ranging from Bach and the early Italian masters, through Beethoven, Wagner, and Brahms to the experimental forms of the music world today.

The first of these historical programs is devoted to Johann Sebastian Bach, and will be broadcast October 31.

In addition to the historical series, the Curtis Symphony Orchestra, directed by Fritz Reiner, faculty member of the Curtis Institute and conductor of the Philadelphia Grand Opera Company, will offer programs. The series includes symphonies, operatic performances and vocal and instrumental concerts by outstanding artist-students. Faculty members of the Curtis Institute also will be heard.

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COSMOPOLITAN OPERA

The Cosmopolitan Opera Association continued its season at the Hippodrome, New York, on October 9 with a performance of Boris Godounoff. All the participants (save Max Panteleieff in the title rôle) and the chorus were members of The Art of Musical Russia, Inc., of which Ivan Ivantzoff is president and artistic director. The same colorful investiture seen in this latter organization's season last year was employed, the settings by Anchutin and the costumes by Vassilieff being strong factors in the really splendid stage production.

The cast, all of whom have been previously heard in the Moussorgsky opera in New York, included Mr. Panteleieff as a dignified and sonorously vocal Boris; Ivan Ivantzoff, outstanding as a dynamic Dimitri of ringing voice; Edwina Eustis, American mezzo, the comely and opulent-throated Marina; Ivan Velikanoff, a sly and falsetto Schuisky; Vasily Romakoff as the venerable Pimenn; Michail Schvetz and Joseph Kallini, amusing in their buffo characterizations of Varlaam and Missail; Marguerite Hawkins, American soprano, as an appealing Xenia, and Elena Schvedova as Feodor. The rôles of the Innkeeper (Lydia Korestzky), the Nurse (Nadine Fedora), Tschelakoff (Alexis Tcherkassky) and the Simpleton (Boris Belostotsky) also were in capable hands, while minor parts were assumed by Vladimir Deloff, Florent Stonislavsky, Mr. Tcherkassky and Stefan Slepoushkin.

The chorus' contributions were meritorious and often of striking beauty (as in the monastery scene). The orchestra, a large one composed of Metropolitan Opera musicians, under Michel Steiman's baton, seemed at times over-vigorous in its contributions, but as the opera proceeded played with increasing surety and effectiveness. The stage direction of Ernst Lert was praiseworthy. The opera was repeated on October 12 with the same cast and conductor.

LOHENGRIN, OCTOBER 10

Further evidence of the excellence of the Cosmopolitan Opera's forces was given on Wednesday night when the organization ventured into opera of a third nationality. The French and Russian works of the first two evenings were followed by an example of Teutonic genius, Wagner's Lohengrin. The production was one of musical and dramatic merit, progressing smoothly under the baton of Michel Steiman. The title rôle was sung by Rolf Gerard, who brought to the part mellifluous tone and finished acting. Elsa was played by Anne Roselle, full voiced and giving a characterization of finesse. Sonia Sharnova was an Ortrud of appropriate malignance and generous vocal resources. The Telramund of Carl Schiffeler was the performance of an artist of skilled histrionics and tonal power. Chase Baromeo was heard as King Henry, excellently displaying his rich bass voice and acting with intelligence and force. The King's Herald had an able interpreter in Oskar Lassner. Dr. Ernst Lert staged the production. The audience was large and well disposed.

LA BOHEME, OCTOBER 11

Puccini's La Boheme had a noteworthy performance by the company, the principals, chorus and orchestra coöperating to produce a spontaneous and delightfully spirited interpretation. The artistic level of this production, both from musical and theatrical viewpoints, was decidedly not that of mere "popular-priced opera." With this presentation the Cosmopolitan forces made a fair bid toward making themselves an estimable second to the Metropolitan.

Armand Tokatyan was superlative in the lyric music of this opera. His tones were never forced, his voice was mellifluous, and he made a realistic Rodolfo. Alice Mock, a California soprano, for several seasons with the late Chicago Civic Opera, gave an apt portrayal of Mimi. Her voice is well placed and its tone was usually clear in quality and skillfully produced. She sang with intelligence and feeling, and although her vocal volume seemed rather light at first, this was gradually overcome as Miss Mock became accustomed to the acoustics. Paolo Autori, also an American, was a sprightly Musetta and a charming vocalist, singing the waltz song well except for the top notes, which were hard and opaque. Angelo Pilotto (Marcello), who has sung at La Scala, revealed himself as the possessor of a sizable voice, although throatiness of tone at times marred its production. The balance of the cast gave creditable contributions: Pietro Bussy (Schaunard), Paul Dufos (Benoit), Albert Mahler (Parpignol), Amund Sjovik (Colline) and Panfilo Testamala (Alcindoro).

Cesare Sodero, well schooled in Italian opera, directed an expressive reading of the score. The chorus sang with ease and Dr. Lert managed, save for indifferent lighting, a well-coördindated stage. This most meritorious performance brought an enthusiastic response from the large audience present.

LA BOHEME, OCTOBER 13 (MATINEE)

Boheme was repeated with a new talented tenor appearing under the stage name of Luigi de Silva as Rodolfo in a cast otherwise the same as on last Thursday, except that Chase Baromeo sang the rôle of Colline. Mr. de Silva, who is a student of William Thorner, is an American, Lee Sherman. Naturally, because it was his début, Mr. Sherman's quality of tone and control of vocal volume revealed nervousness; but aside from this his singing was impressive. He has a lyric tenor voice of good size and appealing quality. At the end of the first act he was completely competent vocally and finished triumphantly on the off-stage top note which for many young singers has been their undoing. Mr. Sherman's high notes are firm and well sustained. He wore Enrico Caruso's costumes for his rôle, which had been lent him by a friend of Caruso. Alice Mock, as Mimi, gave a more even performance than at her first appearance in the part. From the beginning, her singing was notable for intelligent vocalism and sustained beauty of tone. Mr. Baromeo as Colline sang with sonorous voice and skilled characterization. Cesare Sodero again conducted.

CARMEN, OCTOBER 13

The second performance of Carmen was given on October 13, with a cast identical to that of the opening night, including Coe Glade, Armand Tokatyan, Carl Schiffeler, Jana Nigrey, Thelma Votipka, Georgia Standing, Albert Mahler, Paul Dufos, Amund Sjovik and Pietro Bussy. Under the baton of Michel Steiman, this performance again drew warm applause for a colorful portrayal of the dramatic Bizet score.

AIDA, OCTOBER 14

The first Aida by the Cosmopolitan forces, under the expert baton of Cesare Sodero, had especial dramatic vigor and the resourceful staging of Ernst Lert provided an elaborate spectacle. Two new singers appeared with the company (John Pane-Gasser as Radames and Carlo Morelli as Amonasro), in addition to others familiar from previous Hippodrome appearances. Mr. Pane-Gasser, who sang with the Chicago Grand Opera Company last season, is an American born in Italy. His powerful voice was employed with considerable skill, save when the tone seemed too carefully "covered." Mr. Morelli, a brother of Renato Zanelli, proved a distinct asset to the company. A dynamic actor and fine singer, he dominated the stage on his first entrance and throughout his scenes sang with artistry.

Anne Roselle in the title rôle and Bruna Castagna as Amneris also gave interpretations of much dramatic intensity and vocal effectiveness. Chase Baromeo as Ramfis contributed some of the most aristocratic and dignified singing of the performance. Other participants were Norman Cordon as the King, Albert Mahler as a Messenger and Thelma Votipka as the Priestess. The chorus was on its mettle and did some excellent work. An effective divertissement was given in the triumph scene by the ballet corps under the direction of Alexander Yakoleff, with Joyce Coles and David Vaun as solo dancers.

Mr. Sodero labored tirelessly to make the musical reading impressive and the orchestra played better than on previous occasions. Mr. Lert's use of lighting gave atmosphere, and the settings and costumes were of a suitably colorful variety, while the big scene of the opera had its due meed of supernumeraries and stage trumpeters. The large audience gave evidence of its approval with many outbursts of applause and curtain calls were shared by the singers and the conductor.

Harty, Iturbi and Janssen Lead Rochester Concerts

ROCHESTER, N. Y.—Sir Hamilton Harty, whose appearances for the past two seasons as guest conductor of the Rochester Philharmonic have won him an increasing number of friends, will conduct five of the ten scheduled concerts this year. José Iturbi, whose piano recitals have always drawn capacity audiences here, makes his Rochester début as conductor when he opens the season on November 8. Iturbi will direct an additional concert later in the season. Another newcomer is Werner Janssen, young American composer, who is to conduct one concert.

Guy Fraser Harrison leads two programs, including the final one in which Beethoven's ninth symphony will be performed with the Rochester Civic Chorus, and Emily Roosevelt, Lillian Knowles, Herbert Gould, and Dan Gridley, guest soloists, assisting. Other soloists during the season include Raymond Wilson, pianist, and George MacNabb, pianist.

An encouraging recovery note is sounded in reports on the box office sale of series tickets for the Eastman Theatre concerts. Statistics reveal that sales are slightly more than fifty percent higher than last year.

T. G.

Further Plans for M. T. N. A. Meeting in Milwaukee

The annual meeting of the Music Teachers' National Association for the fifty-eighth year is scheduled for December 27, 28 and 29 at Milwaukee, Wis., with headquarters at the Hotel Pfister. Karl W. Gehrkens, president of the association, offers a program including addresses by Cecil Burleigh, Paul Boepple, George S. Dickinson, Glen Haydon, Roy Dickinson Welch, Paul Lang, Jerome Swinford, J. Lawrence Erb, Otto Kinkeldey, Rudolph Ganz, Albert Riemenschneider, Palmer Christian, Howard G. Bennett, James L. Mursell, Otto Ortmann, Karl Eschman, Hans Barth, Howard Hanson, Harold L. Butler, Arnold Schönberg, A. Walter Kramer, George Pullen Jackson, Leo Sowerby, Burnet Tuthill, Arthur L. Williams, Harold Bachman, Charles F. Rogers, Herman Smith, Maia Bang, Marjorie G. Kenney, Helen Schwin, Alvaretta West and others.

The local committee, headed by Edwin Kappelmann, has arranged a series of musical entertainments, including a concert by the Milwaukee Young People's Symphony Orchestra under Milton Busch with Rudolph Ganz as guest conductor, and concerts by visiting artists and ensembles. As has been the case the past few years, the National Association of Schools of Music, of which Earl V. Moore is president, will meet simultaneously with the Music Teachers' National Association and there will be one joint session. The biennial meeting of Phi Mu Alpha has also been called for this time. The officers of the Music Teachers' National Association for the present year are Karl W. Gehrkens, president; Leo C. Miller, vice-president; D. M. Swarthout, secretary; Oscar W. Demmler, treasurer; Charles N. Boyd, assistant treasurer.

Mary McMahon Sings in Worcester, Mass.

WORCESTER, MASS.—Mary McMahon, soprano, gave a recital in the ballroom of the Hotel Bancroft on September 20. Her program held three groups of folk-songs, old English, Irish and Scottish, numbers in German by Brahms, Tschaikowsky and Schumann, and the aria L'insana Parola from Aida. Miss McMahon is the possessor of a voice of large dimensions, extensive range and dramatic quality. Her interpretations are colorful and imaginative and her delivery is that of an excellent technician. She is an artist-pupil of Mrs. C. Dyas Standish of New York. At the piano was Mary V. Lynch, an able accompanist, who also proved a soloist of merit in a Chopin piece and items by Albéniz and Toch. This was the first of several such musical events scheduled for presentation at the Bancroft during the season.

B.

Tibbett in Radio Version of Emperor Jones

Lawrence Tibbett gave a radio version of The Emperor Jones in his broadcast with Wilfred Pelletier's orchestra and John B. Kennedy over an NBC-WJZ network on October 16. Alfred Shirley, English radio actor, heads the supporting cast in the rôle of Henry Smithers. Other features of the program included the baritone's singing of Drink to Me Only with Thine Eyes and the Spanish melody, Siboney by Lecuona.

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GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 3, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York October 20, 1934 No. 2831

The rumor that the Metropolitan Opera and Philharmonic Orchestra may merge, opens up a welcome prospect and if realized would be the best thing that could happen to musical New York and our land in general.

School Music Takes an Inventory

Now that the autumn school sessions have begun, music educators over the country again enter another lap of their crusade for better understanding of the art among the young. The difficulties they face in this period of economic adjustment are not slight. It is pertinent to quote from the resolutions adopted by the Music Educators' National Conference at Chicago last April, since these throw a light on the immediate goals and objectives of the organization.

Following an avowal of "faith in music as a cultural, educational, life-enriching force in normal times, and as a means of alleviating spiritual distress in periods of mental and physical stringency," the committee of resolutions urges upon "boards of education and others in authority that opportunities for education and participation in music be maintained at least at the level of the last five years, even in the face of the apparently insurmountable obstacles that confront some school systems." That is Article I in the declaration of faith by the school music teachers. Would that school boards could be made to see the justice of this plea.

Article II states: "If music is to have a spiritually exalting effect upon youth, it must be directed by sensitive, trained musicians. We deprecate the tendency that is evident in some systems to eliminate the services of special music teachers, thus placing instruction in music solely in the hands of grade teachers." This tendency does not make for better music teaching. It should be discouraged by means of a vigorous campaign. Not least important is the relation of this economy measure to the problem of the unemployed trained musicians who are being turned out by the music schools of the country. Most vital for future musical life is the quality of instruction that obtains in the schools. If it is lifeless and dull, the army of youth will be permanently rebuffed by music of the better sort. This is what psychologists call "negative conditioning"—when the human animal is either hurt or bored, he does not willingly repeat the experience.

The third article of faith states that "since in the majority of school systems the grade teacher is responsible for the major part of music teaching, we believe that more adequate provision should be made by teacher training institutions for instructing prospective grade teachers in music." Boards should inquire as strictly into the teacher's ability to instruct in music as they do in other phases of education. Obviously, if they cannot afford trained specialists in music, they should at least see to it that those who make it a sideline do not bungle the smattering of tonal instruction they give. All of us remember the dreary "pitch-pipe" conception of music, the drab and academic approach, the very poor and uninspired material that was provided in public schools a generation ago. Let us get as far as possible from that sorry ideal.

Then there is the problem of the rural child, who fares so much worse than his urban brother in the type of music instruction provided. On this matter also the educators are vocal: they propose that "more should be done in . . . providing children in rural districts with more varied types of musical opportunity," even if this entails "the appointment of state, county, and village supervisors of music." A touch of irony enters in the proposal that "grade school teachers . . . shall present evidence of native ability and of training in music at least to the extent of being able to sing in tune and to read simple music at sight." They should also show ability to teach their charges to sing in tune and to read simple music. And that is only a beginning. . . . They order these things much better in England.

These do not exhaust the problems of the school music teacher by any means, but the others are possibly less vital. The old problem of standardization of teaching crops up again. Finally, a Commission on Costs and Economic-Social Values of Music Education reports that "those who are not . . . in touch with the working of music education—and among them many taxpayers—sometimes object to including appropriations for music." The remedy urged is that the members of the national conference "do all in their power to bring about a more widespread knowledge and appreciation of their work by such means as demonstrations and concerts; publication of news items . . .; by seeking opportunity of giving talks and conducting discussions at parent-teacher meetings and other public gatherings; and by preparing and stimulating children to make greater use of their school music in the home and in various other places outside of school."

The latter proposal is a practical one and greatly to be commended. However much the cloistered school musician may revolt from such a procedure, the only hope for a wider popularity of good music in the home and the school is to make a constant campaign for it as an interesting, living force. It should certainly be less difficult to popularize music than mathematics. Those who may now be discouraged by the slight esteem in which the multitude holds the sonata form will be surprised at the enthusiastic response even by hard-headed men of business to a program of actual participation in music-making, not as an academic study of museum pieces, but as a functional activity of the human being. The wartime "sings," though often negligible as artistic activity, at least provided a model of what can be done with masses when they are led to exercise the musical gift which they were unaware existed.

Work for the Tune Detective

The oldest musical friends sometimes discover remote pedigrees. A contribution to the vexed problem of whence came the tune of our patriotic anthem, America, is provided by Edward A. Maginty, an English writer, in the Musical Quarterly (New York). The matter is of interest to European musicians because the traditional melody is also employed for God Save the King, for Heil dir in Siegerkranz and Dieu sauve la France. Finally it has long been used to accompany hymns in churches.

The lineage of this tune has now been traced back earlier than the acrimonious disputes that have rent British and German patriotic musical circles would indicate. Without coming to any conclusion as to what national song-trove first produced the music, Mr. Maginty followed an interesting line of reasoning to most fruitful results. Since the melody was so widely known, he assumed that it must have passed from country to country through some form of song used in common by various national groups in medieval times. Since at this time the church was the one dominating form of cultural tie, the plainsong or Gregorian chant might have been carrier. The most conspicuous element in plainsong was the antiphon, a short prose passage of ten to twenty words melodized in the pre-harmonic style and sung in unison before and after a psalm or canticle.

The present investigator became convinced that the germ of the anthem was hidden somewhere in the ancient liturgy and he sought in the old books a Gregorian chant that would satisfy the criterion of identity that melodies are the same if their notes succeed each other in the same order. In the Liber Usualis, published by Desclée (Tournai), such a melody was found, a setting of the Scriptural verse about Sadoc and Nathan anointing Solomon king, a chant beginning "Unxerunt Salomonem." The antiquity of the melody has thus been extended to the ninth century. When the manuscripts preserved in European libraries have been carefully studied, this writer concludes, the steps by which the tune attained its present form will some day be made public.

The moral of all such research is that the melodies popular at any period of history have undergone slow and devious developments, just as the words used in any language have been gradually formed by long ages of change. The really remarkable thing is that even geniuses invent so little, but really reform and reshape something from the common racial stock, or even the property of all mankind. Such chastening reflections ought to put to ignominious rout the claims of those present-day composers who fondly assert that any worth-while music must be an invention of their own. There is no such thing as an entirely "new" effect in music. On the contrary, all is reshaping, re-combination, and in the expressive results attained lies the merit of any melodic expression.

A Challenge for Radio

Radio has been criticized for various things, not least of which is the sort of sorry material it flings out over its vast chains nightly. Now comes a challenge to American science and invention in the form of a symposium on the subject, Radio Reception Today, compiled by Pitts Sanborn, discerning music critic of the New York World-Telegram. Published in booklet form, this assembles the opinions of many representative music lovers, who seem to be in agreement that radio as a musical instrument should be lifted to a greater height of accuracy and efficiency.

Some of the opinions are so pertinent as to merit quotation. Martha W. Angier notes among the limitations that the radio instruments at present are "incapable of giving any volume without losing trueness of tone" and that "certain overtones are lost completely." Cecil Arden feels that "there is need for much greater development, especially as regards delicate adjustment of tonal value and extension of tonal range." Abram Chasins laments the fact that "people who have not heard the great orchestras in the concert hall are given a completely false impression of what they sound like, except on the rarest occasions." Ossip Gabrilowitsch says: "I do not agree with those who contend that even now the radio has been perfected to such a point as to be able to replace the actual hearing of a program in a concert hall. . . . I doubt if such a degree of perfection can ever be reached as to obviate the necessity of concerts." Karl W. Gehrkens, president of the Music Teachers' National Association, states that "the instrument is still so imperfect that the musical result is frequently marred and distorted and so incomplete that it actually causes the sensitive listener to have more aesthetic pain than pleasure." Harold Henry instances particularly the fact that "there is still room for a tremendous amount of perfecting of the tone, of the piano especially. A good, brilliant piano still sounds somewhat like a xylophone; there is very little legato, and the singing tone even on a brilliant piano is limited." Josef Lhevinne reports: "I have noted from my own experience that some of the broadcasts come over very clearly in every respect and at other times the reception is so bad that the performances sound very confused and cloudy. Even in the best broadcasts, however, the real quality of the lower register does not reproduce faithfully, and fortissimos and pianissimos are distorted." Space limitations do not permit the ranging of many more pieces of evidence pro and con.

Most of the commentators voice faith in the fact that, with diligent mechanical investigation and experiment, the future course of broadcasting will be considerably smoothed. Those who remember the early days of these instruments, about fifteen years ago, well recall what crudities were then present in the medium. Trans-Atlantic broadcasts today are still a considerable gamble as to whether one will hear only the wild ether waves punctuated with deplorable distortions. But progress will probably come. It is well to remember that radio is still a young means of conveying sound and its strides have been in many ways amazing. We hopefully await success of the efforts made by engineers of the air lanes to provide us with the ideal instrument of the future, to which many musicians look forward with eager anticipation.

VARIATIONS

By Leonard Liebling

Many words and much ink were spilled last week in discussion of Bruckner's ninth symphony, programmed at the Philharmonic Orchestra concerts.

Most of the talk concerned itself with the usual arguments for and against Bruckner; and some of it also dealt with the fact that Otto Klemperer conducted the original manuscript version of the symphony (for the first time in America) without the "improvements" of the edition we usually hear, doctored by the late Ferdinand Löwe, Viennese conductor and Bruckner disciple.

Klemperer, himself one of those disciples, rightly felt that New York music-lovers should be given a chance to hear Bruckner's unfinished last work in its authentic and unadorned utterance.

It is late in the day to go into renewed anxiety about the exact status of Bruckner and his symphonies. Even some of his sincerest admirers agree that those works are *pastiches* of noble moments, commonplace padding, expert orchestration of the Wagnerian school and inordinate stretches of length which weaken the effect of the outstanding pages.

In general, the prevailing feeling about Bruckner is the same as that regarding Mahler. (Strange, too, that the latter made some studies with the older master and not only became his enduring friend but also one of his best interpreters among the heroes of the baton.)

Bruckner has been heard often enough everywhere to enable the musical world to make up its mind about him. The result is that all his best and worst qualities are thoroughly established and there is not likely to be any wide change of opinion about him. Free from the rancor that marked the early Wagner-Brahms fracas, of which poor Bruckner became a temporary victim, later generations have been able to set an accurate value upon his symphonic compositions. They never were abstruse, revolutionary, or even daring, and in the light of later musical developments, the style and methods of the Bruckner symphonies are as an open book to every fairly informed musical person of the present day.

It is just that Bruckner should take a reasonable place in the repertoire of our orchestras, and be in the ken of conscientious auditors. On the other hand, it is ludicrous and decidedly irritating, that self-appointed Solomons pop up whenever a Bruckner symphony is performed, and give wise dicta about him to a supposedly ignorant world. Nothing new has been said about Bruckner since his story and his symphonies became common knowledge. There is nothing new to be said.

Let us remain calm and untroubled about the nature of Papa Bruckner's works. If they are not completely admired by all, they are altogether loved by some. The future will forget or immortalize.

Meanwhile, the present is giving Bruckner generous chances and treatment. Especially when a conductor like Klemperer throws himself into the breach with such superfine presentations of the ninth symphony as those heard last week.

* * *

Recently this department facsimiled a Martinson Coffee advertisement, made some equivocal comment on the alliance between art and commercial publicity, and reproduced two letters from the Martinson representative whose duty it is to inform the world about the virtues of his firm's beverage. His communication inclosed one of the several advertisements which appeared in the programs of Stadium and Carnegie Hall concerts.

Hardly had the Variations article spread to the four corners of the globe, when, bang!, came this terrific indictment from a well-known and respected Philadelphia musician:

Philadelphia, October 10, 1934.

Dear Variations:

At the same time with this letter, I return the Musical Courier issue of October 6th, and will continue after this, to return (and unopened) every issue I receive.

I do this after having read the article in connection with one of the *most sacred, most inspired* compositions ever written, and seeing you confuse (in the music printed in the coffee advertisement) a Beethoven symphonic theme with that of the second movement in the third symphony by Brahms.

Even Leonard Liebling does not take the trouble to show that he knows better. Perhaps he agreed with every one of the so-called "correct replies," not knowing any better himself—unless it was just absent-mindedness.

Now to come to the principal part of this sacrilege and stepping upon (figuratively) and treating a movement like that as if it were musical dirt, good enough for just using as a financial speculation and *then* by *accepting* in your paper such stuff as written by a certain man in *connection* with the noblest works ever composed by a man like Beethoven—*accepting* such stuff as fitting for a *Standard Musical* publication *such advertisement stuff*.

I always looked upon the Musical Courier as a friend whom I have to thank for many courtesies during my musical career but when a friend sees fit to treat the *noblest thought* like something *not fit* to be *respected* (in his publication) then my respect for that friend is gone till I am dead, and that may occur sooner than expected although I intend to make use of my musical talent as long as I feel as strong and healthy as I do, notwithstanding my age of eighty, and am getting ready for an Informal Popular Cross-Country Tournee (for the unemployed, as I do not need to work for my existence) as the only at present living Dutch Emotional Improvisation-Pianist, and have for that purpose intended to put an advertisement in the Musical Courier but that is now out of the question of course.

With more regrets than I can express in words,

MARTINUS VAN GELDER.

I am truly sorry that the venerable Mr. van Gelder was stirred to such anger, but his heat is unjustified, for the Martinson display was not a paid advertisement in the Musical Courier, but merely an unsolicited reproduction from the programs aforementioned.

Furthermore, the letters from the Martinson man did not refer only to the particular advertisement (with the theme of the second movement of Beethoven's second symphony) which was published in Variations. His remarks concerned also another advertisement (the Brahms theme) and therefore he made no error in his statements.

A careful re-reading of the Variations article should convince Mr. van Gelder that Variations may after all be aware of the difference between Beethoven and Brahms; and also, a closer scrutiny of the letter is sure to show Mr. van Gelder that it was published in quotation marks, and therefore does not represent the expression of the miscreant who writes this department.

It is deplorable that the Musical Courier is to lose a subscription and a projected advertisement, for this paper still has to work for its existence.

Our staff wishes the fortunate Mr. van Gelder many more years of good health and useful activity.

Incidentally, he need have no fears about the continued sanctity of Beethoven and Brahms, which is certain to outlive even such a delectable product as Martinson's Coffee.

* * *

New York, October 11, 1934.

Dear Variations:

Advertisement in the Carnegie Hall program: "A great chef or a great musician—each needs inspiration. Martinson's Coffee does for one what a Beethoven does for the other."

Beethoven has grounds (tee-hee) for a suit.
With steaming regards, I bean (tee-hee)

Yours fragrantly,

A. ROMA.

* * *

Lewis Deane, aged 16, becalmed with Bertha Oppenheim, aged 15, in a catboat in Long Island Sound, swam five miles to shore, pulling the boat with a rope clenched in his teeth. The New York World Telegram comments that Miss Oppenheim must have looked upon the lad as a greater hero than Leander or Siegfried, and adds: "What would a Wagner, who gave Siegfried a swan to pull his bark, have done with a saga like that enacted by young Lewis Deane?"

* * *

"Believe it or not," is the information from F. Lubbell, "but at 776 Ninth Avenue, New York, there is a shop sign: 'Molinari—Meats, Poultry and Sausages.'"

* * *

Alfredo Casella tells me that whereas in the earlier 1900's, about sixty-five per cent of the scores received by the International Society for Contemporary Music, were atonal in style, now only five per cent are composed in that manner.

* * *

However, strictly modern—in the American manner—is this item from the New York Sun of October 13:

We hear a murder trial was recently postponed because of the lack of a suitable radio sponsor.

* * *

Deserving space is gladly given to the attached:

New York, October 12, 1934.

Dear Mr. Liebling:

I learned by accident some weeks ago that the last remaining descendant of Franz Schubert was living in Vienna in dire want. A few of my friends gathered together one evening and determined to attempt to collect funds to send to her.

The attached is a brief talk which I gave over WOR during the intermission of one of Eddy Brown's concerts which was devoted to Schubert. You may wish to give the idea publication in view of its worth. Several checks have come in to date, but certainly not enough considering the cause.

I have learned from Mr. Victor Ridder of the Staats Zeitung that the name of the relative is Mrs. Marie Kalowrat.

Faithfully yours,

I. A. HIRSCHMANN.

Good evening, ladies and gentlemen:

Some weeks ago in turning the pages of the New York Sun, a small insignificant Associated Press dispatch caught my eye which called attention to the fact that a grand niece, the only remaining descendant of Franz Schubert, was today living in Vienna in dire distress.

That this should be so, seems incredible. Listening to the glorious Schubert music here tonight so sympathetically performed by Eddy Brown and his orchestra, attempting to picture in one's mind the priceless and endless hours of beauty which Schubert has brought into the lives of thousands and thousands, it seems a mockery of fate that, not alone should he have died at the age of thirty-one for lack of food, but that his only living relative should at this date find herself in the same tragic circumstances.

Now you do not require any elaboration from me on the subject of the matchless and timeless beauty of Schubert's gift to man in his music. His was a bountiful contribution. It seems quite proper at this moment to ask what has man returned to Schubert. Certainly not enough to save him from starvation. And now, 100 years later, not enough to save the remaining descendant who finds herself in the same state of distress.

Does this not seem unbelievable? I am certain that many of the lovers of Schubert music, whose lives have been enriched by him, would want to express their own gratitude to him and his memory through helping this tragic figure now barely subsisting in Vienna—whose name I omit in order to save her any embarrassment. It is little enough to ask.

And so if any of the audience feel a sufficiently deep and personal sympathy for this unfortunate soul, may I suggest that you communicate with me in care of this station so we can express our gratefulness in a concrete way? Or you may wish to write directly to the Austrian Consulate at 500 Fifth Avenue, New York City. Your communications will be directed post haste to the unfortunate lady in Vienna, Austria. Let me assure you, my friends, that I have little doubt in which way the great heart of music will respond.

Good night.

* * *

Paul Bekker, new music critic of the New York Staats Zeitung, was guest of honor at a luncheon last week and the writer of this department had the privilege of sitting next to the distinguished musical authority. The conversation turned to the subject of the Philharmonic Orchestra, and the question was put by your reporter: "What do you think, Mr. Bekker, of Klemperer's devoting a whole concert to two symphonies by Bruckner and Beethoven?" "Why, is that too little?" asked the Staats Zeitung man innocently.

* * *

New York, October 8, 1934.

Dear Variations:

Merrily We Roll Along, a play now running in New York, tells its story backward, putting the end first, and the beginning last. The authors evidently plagiarized their idea from some of the contemporary composers.

Very truly yours,

P. H. HARDING.

* * *

Someone who received a letter recently from Ernest Bloch, the composer, permits me (indiscretion or no indiscretion) to quote a couple of lines: "I have lost all illusions and hopes. I have gained a little philosophy and much resignation."

* * *

Ernst Bacon, musical reviewer and raconteur of The Argonaut (San Francisco) published these breezy anecdotes in his issue of September 14:

A most profitable panacea appeared some years ago in the form of the "weight and relaxation" method for mastering the piano, profitable for the teacher, I mean. An ardent devotee of this method was discoursing on its advantages to Ernest Bloch. "I understand," said Bloch with enthusiasm. "The pupil waits, and the teacher relaxes."

Sitting beside Richard Buhlig one evening in a coffee house in Vienna, I had the exquisite pleasure of hearing him remark, when much extravagant praise had been wasted on a variety of virtuosi, "After all, you can count the pianists on one finger." I *think* he said finger.

* * *

"That popular book, Life Begins at Forty, means nothing to the musical child prodigies," is communicated by J. P. F., who adds: "I expect to see one of them write a volume in refutation, called 'Life Begins at Four.'"

* * *

Crime in America costs $2,000,000,000 per year, according to an official report. That would maintain a symphony orchestra and opera company in every American city.

* * *

Not, however, while the crime exists, of cancelling a New York Philharmonic radio broadcast in order to put on the air the description of the final baseball game in the World Series. That was done by CBS on a recent Sunday.

I overheard a talented young opera mezzo-soprano who has been fluttering her wings successfully, discussing her future activities with a friend in the Town Hall foyer at Eddie Johnson's recent recital.

"No, I didn't make much money singing around this summer," she said. "But I did gather enough dough to get all my own costumes. And, believe me, they'll knock the audience cold. Mind you, they're authentic, these costumes, but, lady, are they startling!

"For instance, you know how dull Amneris' entrance is in Aida, don't you? Well, I've got a silver skirt with long slits in just the right places, and I wear a swell brassiere with it. As *maestro* says, even if my voice shouldn't get a wow (and I'm here to tell you I can sing), I'll get the crowd on the costume. I'm so excited. Gee, won't it be great when I wear it the first time. I can hardly wait."

I can hardly wait, too. I hope the show plays Broadway.

* * *

I am the happiest man in the world! Life is sweet, roses are red, the year's somewhere, near the spring, or something like that. In fact, I'm bouncing up and down in excited anticipation. *The Metropolitan Opera House is to have new orchestra chairs.*

No more squeaks.
No more bangs.
No more ugly looks from neighbors eyes.
No more pains.
No more cramps.
No more tired yawns and weary sighs.

At last I shall be able to sleep in comfort through a whole evening. Oh, bliss; oh, rapture. *Habe dank!*

* * *

Eddie Johnson's audience was punctuated with the musical beings of Manhattan. They were so friendly with each other that they roamed up and down the aisles, the stairs and the foyer, arm in arm, and stepped on my staggering feet so often that I felt like a piano keyboard. Rubbing my toes and ankles I inaudibly cursed Gretchen Dick, Alma Clayburgh, Grena Bennett, Clara Edwards, Louise Behrens, Ethel Peyser, Alma Michelini, Crystal Waters, Ethel Cave-Cole, Charles Haubiel, Eddie Cushing, Wilson Angel, Bob Simon, Jerry Bohm and Paul Engel.

I'm going to equip myself with one of those unseen light rays that will part approaching traffic to left and right as it nears me. For, I assure you one visit a month to my chiropodist is all my financial traffic will bear. And, besides, it hurts.

* * *

Asked a violinist of a pianist in my hearing (the wits):

"Will you play the César Franck sonata in conjunction with me?"

"It's a preposition."

* * *

Maggie Tirindelli writes from Rome that Lily Pons is resting in Sicily. If Lily is in Taormina, she can't be resting. I know that town. Ask me.

* * *

I had a thrill of my youth consummated in my middle age the other night. I was introduced to Christie MacDonald.

Do you remember The Spring Maid? Do you remember how Christie sang? Do you remember her little wooden shoes and her quaint Dutch cap?

I remember I saw the show five times—and then I wasn't satisfied.

Yes, sir, meeting Christie MacDonald was a thrill. And her grown-up daughter is nice, too.

* * *

A chap wrote to me last week and asked how it was possible for him to get a mention in this column. I answered that he'd have to do something spectacular in the right place, at the proper time.

Today I got a postal card:

"I tried yesterday. But I didn't succeed. What do I do now?"

* * *

Well, well, well. Florence Easton, after several years' absence from concert and opera, is to give a Carnegie Hall recital toward the end of November. Now, that's a spot of news, for fair.

* * *

In the Blue Ribbon Restaurant the other night before the Cosmopolitan Opera inaugural performance, I heard two Greenwich Village youths—boy and girl—discussing the story of Carmen. The lad was telling the tale with much dramatic gusto and the girl-friend was lapping it up with eyes blazing with horrified excitement. To them it was new drama. Who says there's no fresh thrill in old stuff heard or seen for the first time?

* * *

Alfredo Casella, now in New York, certainly thrives on modernism. Since last I saw him he has gained thirty pounds, at least. Alfredo, you'd better watch your figger, or even your Beau Brummel attire will fail to register feminine favor.

* * *

What is there about Freddie Huber, the Baltimore municipal director of music, to arouse the ire of revolutionists? Two years ago when in South America, Freddie had to bob his head energetically several times to dodge insurgent bullets. Last summer in Havana, he jumped several fences as a bomb exploded not far from him. And—which is perhaps much more intriguing—he was searched four times in three hours for concealed weapons. Funny, I've always thought before that Freddie was above suspicion. Much above.

* * *

Having lunch at the Buckingham recently, I couldn't help listening to a conversation between an elderly woman who was quite deaf and a pretty young girl singer at the next table.

"Mother," said the blonde damsel, "Let's have a cocktail to celebrate."

"What, dear?"

"Let's have a cocktail to celebrate."

"What? I don't see it on the menu."

"A cocktail, dear. A cocktail. It's on the other card."

"Oh no, dear. Nothing to drink."

"Please, Mother. We should celebrate, shouldn't we?"

"Yes, it's all right to celebrate if you want to. But nothing to drink. We'll have the seventy-five cent lunch, instead of the sixty. That's a celebration, if you like. But what are we celebrating?"

"My lesson, darling."

"Your lesson? But there was nothing wrong with your lesson. I thought you sang very nicely."

"Yes, dear. But you don't realize what happened."

"What happened? Why, what happened? I can't see what the celebration is about."

"My lesson, dear. I told you, my lesson. It should be celebrated. Oh, dear, I do so need a cocktail."

"No cocktail, Angie. It isn't proper at noon. At night, yes; but never at noon. What was it about your lesson? I told you——"

"Yes, dear. That I sang very nicely. But can't you understand? It was the first time I didn't get stopped by *maestro* until I had sung the *whole* of Caro mio ben. The very first time. And I've only been studying six weeks. Isn't it too exciting?"

"Why should you be stopped? You sing it right through at home. Why not at your lesson?"

"Yes, but Mother, don't you see, I must have sung it just right or *maestro* would have stopped me. He always has before. Mother, really I think I shall be a singer after all. And I was so discouraged."

"Of course you are a singer. I've always said so. So has your Aunt Mary. For years. I think you sing quite nicely."

"Oh, we should have a cocktail. I need it so."

* * *

There's a porter at Steinway Hall who's a dead ringer for Wagner's Mime. What does it matter if he can't sing? He's just the type. And he washes windows beautifully.

"Simply marvelous music. I'm so excited."
"Ho-hum. If you'd only get excited about the music for the radio setting-up exercises, it would be better for you."

From Our Readers

Tips to Teachers

New York, N. Y., October 11, 1934.

To the Musical Courier:

It is indeed a pleasure to be able to heartily endorse the comments made by John C. Wilcox of Denver, Colo., in the Musical Courier of October 6, upon the profession of teaching singing. Teachers will do well to heed Mr. Wilcox' words when he says: "It is no longer sufficient for the teacher to retail at so much per hour the supposed traditions of *'bel canto'* supplemented by his own empirical deductions with regard to the functional laws of the vocal organism." Fortunately for their own good, students are today seeking facts and are gradually being educated to the point where they are not satisfied with wordy nothings, no matter by whom these may be endorsed. As long ago as 1920 I made the following statement in the pages of the Musical Courier: "The vocal profession today is literally staggering beneath a load of meaningless terms and methods, the utter absurdity of which defies description. In no profession is so thorough a house-cleaning necessary as in this one." I therefore sincerely hope that Mr. Wilcox will succeed in arousing at least some teachers to a recognition of the need for more objective study.

Another point Mr. Wilcox emphasizes is the fact that great singers have been natural singers and that their success was not due to any particular voice training. It is of the greatest importance for aspiring singers to bear this in mind. No teaching can make up for lack of original equipment, but bad teaching can hamper the full flowering of a talent no matter how great it may be. It would be well for teachers in all humility to remember Beethoven's trenchant words: *"Es giebt keine gute Lehrer, es giebt nur gute Schueler."* (There are no good teachers, there are only good pupils.)

WILLIAM A. C. ZERFFI.

Mana-Zucca Songs Heard

Suzanne Keener, coloratura soprano, gave a recital at The Barbizon, New York, on October 16. One of her numbers was Mana-Zucca's Fluttering Birds. On October 7, Major Bowes presented a Mana-Zucca cycle on his program over Station WEAF. The performers included Mayo Waldo, violinist, who played her If Flowers Could Speak; the orchestra playing Zouaves Drill; Rita Orville singing Waiting, and the composer playing her own Quaker. M. de Varenne, tenor, sang Mana-Zucca's Waiting and If Flowers Could Speak on WEVD, and Esther Dale sang Waiting on WHN.

Novaes for Indianapolis

The Indianapolis (Ind.) Maennerchor has reëngaged Guiomar Novaes for a recital in that city on January 6, shortly before her appearance in St. Louis, Mo., on the same Western trip.

OBITUARY

George F. McClelland

George F. McClelland, former vice-president of the National Broadcasting Company, was found dead from bullet wounds on October 12 in his office in the Broadcasting Stations Corporation, in New York, which he had founded a year ago. Mr. McClelland entered radio work shortly after the war and was one of the leading figures in the development of Station WEAF, of which he was the manager when it was operated by the American Telephone and Telegraph Company. He remained head of this station when the National Broadcasting Company was organized in 1926 and also opened a Western branch in the following year. A year ago he founded his own independent radio corporation. He is survived by his wife and two children.

Adele Chalit Alberts

BOSTON.—Adele Chalit Alberts, aged thirty-six, died here suddenly on October 11. She had risen during the past few years to a position among the leading Boston sopranos. On several occasions she had been called by Dr. Serge Koussevitzky to appear as soloist with the Boston Symphony Orchestra, in New York as well as in Boston. Among her teachers, in voice and musicianship, had been the late Charles Adams White, Frank La Forge, Agide Jacchia, Arthur Fiedler and Arturo Vita. At the time of her death she was a member of the faculty of the Malkin Conservatory of Music. Her death came as a result of child birth, the baby boy surviving. She is also survived by her husband, Emmanuel Alberts, and by a daughter and another son. M. S.

Leonid V. Sobinoff

RIGA, LATVIA.—Leonid Vitalievitch Sobinoff, eminent tenor, died here recently at the age of sixty-six, while returning to Moscow from a Czech health resort. Mr. Sobinoff had sung leading rôles at the Moscow and Leningrad Operas for more than three decades, and continued the popularity which he had won as artist under the Czar's régime with the coming of the Soviet rule. He held the distinction of Artist of the People, the highest ranking for musicians under the workers' republic, and also was decorated with the Order of the Red Banner. He retired from the Moscow Grand Opera several years ago and had since directed the Stanislavsky Opera Theatre in Moscow. A. F.

Louis Ehrke

NEWARK, N. J.—Louis Ehrke, violinist and conductor, died at his home here on October 11. He was born in Berlin on November 29, 1869, but had lived in this city since boyhood. He studied at the Berlin Hochschule and was associated in chamber music work with Hans Kronold, cellist. He had conducted the Eintracht Musical Society and its successor, the Newark Symphony Society for twenty-six years. Mr. Ehrke had also headed the Schumann String Quartet for seven years. He is survived by his widow, Agnes Greenfield Ehrke, a son, Louis, and a brother and a sister. B.

Dr. W. W. Williamson

AKRON, O.—Dr. W. W. Williamson, retired clergyman and father of Dr. John Finley Williamson, conductor of the Westminster Choir of Princeton, N. J., died at his home in Cuyahoga Falls on October 13. He was seventy-six years of age. He was born in England, and is survived also by his widow and three daughters. R. G.

Francis Hopkinson, Inspired Song Composer of Early America

(*Continued from page 6*)

to Music. Four years later he attained even greater musical distinction by being recognized as one of the outstanding virtuosos on the harpsichord in his country at the time. In 1770—notwithstanding his numerous other activities—he accepted a post as organist, merely as a means of expressing himself musically. And even in his busiest hours as statesman and politician, his quill was never idle in giving voice to an amazingly prolific repertoire of songs. His gifts as song composer, however, did not go unrecognized in his day. His songs were heard frequently, and enormously admired. And the leading statesmen of the day—George Washington and Thomas Jefferson—were his profoundest admirers.

In his songs, Hopkinson revealed a remarkable melodic gift which flowed rich, fresh, and in abundance. His melodic line had the suppleness and grace of Haydn, but it was by no means obviously derivative. Hopkinson was apparently one of the rare early-American composers who did not take English and German composers as a rigid model; all of his better songs stem from original roots. In their warmth and their exuberance, in their wistful tenderness and pain they are far different from the classical songs which his contemporaries were penning in other countries. Francis Hopkinson was a Romantic composer in a Classical era who felt emotions sensitively, and transferred his feelings to paper with remarkable aptitude.

A Jefferson Anecdote

But originality, certainly, is not a virtue in itself. And one has merely to glance over an entire series of Hopkinson's songs to realize that their strength lies in other directions, beside the fact that they spring from original roots. Probably the outstanding characteristic of these songs is their elastic and free-flowing melody. If Hopkinson did not boast of the infinite variety of Schubert, or of Hugo Wolf's melodic vein, his lyrical talent at its best was not far inferior to theirs. Like Schubert and Wolf, Hopkinson's best songs are vibrant with an unaffected beauty that stabs the heart poignantly. Listen to such exquisite morsels as See Down Maria's Blushing Cheek (a gem of song-writing, which should certainly be featured at song recitals), My Love Is Gone to Sea and the Traveler Benighted and you will soon realize that Hopkinson could sing beauty in soft and unforgettable accents. These melodies are warm and mellow; a sharp emotion, which is unforgettable, pierces sharply through them. They are human experiences expressed in cameo form. It was Thomas Jefferson who remarked so aptly about the pain that is couched in the last-named song. "I will not tell you how much they have pleased us," wrote Jefferson, upon receiving a bundle of Hopkinson's songs, "or how well the last of them (The Traveler Benighted) merits praise for its pathos. But I will relate a fact only, which is that while my elder daughter was playing it on the harpsichord, I happened to look towards the fire and saw the younger one in tears. I asked her if she was sick. She said, 'No, but the tune is so mournful!'"

A Romanticist of Colonial Days

Francis Hopkinson possessed the Romanticist's gift to bend and adapt his melodic gift to express the varied emotions of the lyrics he couched in music. At their best, Hopkinson's songs are remarkable wedlocks of words and music. Not the least intriguing quality of these songs is their broad and symphonic accompaniments, in which variety and originality are always predominant. Never does the accompaniment assume the guise of harmony text-book exercises, which is so often the case of other American songs of the same period; in Hopkinson's songs the accompaniment is the spine of the song—as it should be—as important and integral a part to the conception of the whole, as the melody. In such songs as My Days Have Been So Wondrous Free (whose historical distinction it is to be the first piece of secular music produced in America) and in O'er the Hills, the piano etches a remarkably effective background for the melody, supporting it, enriching it, filling it with blood and life. Passages in the lyrics are heightened by effectively employed chords; and in O'er the Hills one can almost feel all of the movement and the freedom of the poem in the open-face accompaniment. Enraptured I Gaze, is written with a deft touch, remarkable in grace and of exquisite delicacy. Come, Fair Rosina, has a wistful tenderness uniquely its own. Beneath a Weeping Willow Shade and My Generous Heart Disdain have intoxicating melodic lines.

A composer who has created works such as these has obviously made many others of equal importance and fascination. Research into Hopkinson's output should, I am sure, bring to light many more outstanding songs—and should place him emphatically as one of the most distinguished song composers in American musical history.

MRS. EDGAR STILLMAN-KELLEY represented the National Federation of Music Clubs at the recent Herald-Tribune Conference in New York, on behalf of Mrs. John A. Jardine, national president. (Photo © Bachrach.)

Musicales

Virgil Fox Organ Program

Poise, technical control and warm expression marked the playing of Virgil Fox, young American organist, in the second program of the organ recital series at St. Mary's Church, New York. A large audience heard his masterly performance of the Great G minor fugue (Bach), in which dramatic pauses and grandly built climaxes were set off by technically perfect playing. Following this, came equally effective expositions of Dupre's The Spinner and Middelschulte's study for pedals alone. Nevin's Memories and pieces by Daquin, Brahms, Franck and Mulet completed his list. The audience found much pleasure in the well selected program. F. W. R.

* * *

Dornay-Culp Soirées Intimes Begin

The first of the season's series of *soirées intimes* at the Dornay-Culp Studios, New York, was given on October 12 before a large audience. The program presented Madge Cowden, soprano; Betsy Culp, pianist; Louis Dornay, tenor, and Willem Durieux, cellist. Mme. Culp and Mr. Durieux began the evening with the Grieg sonata (op. 35) for piano and cello, giving the work an exposition of feeling, taste and skill. Mr. Durieux later returned to display his gifts further in a group of four pieces by Falla, Tscherepnine, Kreisler and a folk-song arranged by Sandby. He was enthusiastically applauded. Miss Cowden, who has a pleasing voice of coloratura calibre, won hearty acclaim in four songs and in Proch's Theme and Variations. Mr. Dornay sang two German groups, scoring marked success for the quality of his voice, expert technic and the power of his interpretations. Mme. Culp furnished a piano background of polish and balance for all the other performers. The second *soirée intime* takes place November 9. M. L. S.

* * *

Hans Barth Offers Recital

Hans Barth was heard in a program of harpsichord and piano music at the Salon de Musique of the Barbizon-Plaza, New York, on October 7. It comprised the following: Gavotte, Adagio and Gigue (Corelli); The Album Leaves, op. 124 (Schumann); La Campanella (Paganini-Liszt); sonata in C (Brahms); suite, op. 10 (MacDowell).

Mr. Barth, in particularly fine form, was received enthusiastically by the large audience. He is an artist who possesses the qualities of sound technic, and musicianship, coupled with a pianistic tone always pleasing. Mr. Barth was recalled numerous times and responded with extra numbers. J. V.

* * *

Westlake Fortnightly Musicales Resume

The Fortnightly Musicales inaugurated last year by Dr. Verne Westlake, were resumed on October 10 at the new location, Aeolian Hall, New York, before a large audience. Rose Resnick, blind pianist, opened the program with two pieces by Brahms and Dohnányi, winning hearty applause. Wilhelm Kurasch, violinist, recently from Hollywood, showed beautiful tone and taste in items by Mendelssohn, Wagner, Juon and Novacek. Mr. Kurasch, Felix Gerisch, cello, Harriet Joyce, harp and Agnes Westlake, organist, collaborated in the Schubert Ave Maria, and Irene Hampton proved a superior pianist in a paraphrase from Eugen Onegin, as well as in her playing of accompaniments. Leopoldo Gutierrez, baritone, scored in his singing of Italian airs, and the Baroness von Klenner spoke effectively on the musical world in general. F. W. R.

Foreign News in Brief

Coates in England and Russia

Laveno (Lago Maggiore).—Albert Coates was expected to leave his summer home here the first part of October to return to London, where he is preparing to conduct a studio performance of Salome for the British Broadcasting Corporation.

After a concert in London on November 19, Mr. Coates is returning to Riga, Kovno and Russia to fulfill engagements in both concert and opera until January 1, when he will go to Vienna to open the second half of the Philharmonic Orchestra season with a concert, followed by several guest performances in Lohengrin and Tristan at the Staatsoper. He returns to London to rehearse for another B. B. C. concert of modern Russian music at Queen's Hall, on January 23.

On this occasion, he hopes to present a new first symphony by Yúli Shapórin. It is an elaborate work, scored for double orchestra and chorus (last movement), requiring 370 people on the stage. R. H.

Supervia in British Film

London.—Conchita Supervia is one of the featured players in the new English film, Evensong, in which Evelyn Laye has the principal rôle. Mme. Supervia does not come into the picture until almost the end of the story, but her brief performance is so brilliant as to leave a lasting impression. B.

Emerson Conzelman to Appear at the Barbizon

Emerson Conzelman, tenor, will give a concert at The Barbizon, New York, on October 23. Mr. Conzelman was born in St. Louis and graduated from Washington University with a B. S. degree. Immediately after his graduation he went to Paris and studied there with John Byrne, a pupil of Jean de Reszke. Later Mr. Conzelman arranged for lessons with de Deszke but was privileged to have only one lesson with this master since his failing health prohibited any further activity. Mr. Conzelman has also coached under Eugene Wagner and on his return to America studied with Percy Rector Stephens. In October, 1930, he made his début at Town Hall in New York and has since appeared in many cities and towns in the United States.

Stueckgold Re-engaged in Troy

Grete Stueckgold has been re-engaged by Chromatic Concerts, Inc., of Troy, N. Y., for a return engagement this season on January 10.

Seattle Orchestral Series Well Supported

Symphonic, Chamber and Choral Music on Winter Lists

Seattle, Wash. — Enthusiasm for the symphony season is becoming more marked with the final announcements of the concerts now made, and the discovery that there are few seats for the regular subscription series now unsold. In addition to the regular Metropolitan concerts, there will be six popular concerts at the Civic Auditorium, four broadcast programs and several out-of-town appearances. Basil Cameron, conductor of the orchestra, has returned with many new scores.

The first appearance this season of the Meremblum Quartet was October 12, at the Cornish Little Theatre. Presented on the program were two quartets—Beethoven G major and Dittersdorf E flat major. The third offering was the Franck quintet in F minor, with John Hopper at the piano. It was a brilliant performance achieving much applause from the large audience.

The newest addition to the musical life of Seattle, is the Apollo Club—a male chorus organized under the sponsorship of R. H. Kendrick who is also conductor of the Philomel Club, a ladies' chorus of considerable reputation throughout the Northwest. It is planned that the two organizations will join in the presentation of oratorios in addition to their concerts as individual clubs. J. H.

Columbia Network to Present Musical Interpretation Concerts

To promote the understanding of classical music and to intensify its enjoyment by the radio audience and concert-goers the Columbia Broadcasting System in conjunction with a sponsoring committee from the Juilliard School of Music will begin presentation on October 23 of a weekly Tuesday evening program called Understanding Music. With Howard Barlow conducting the Columbia Symphony Orchestra and giving a brief commentary on each selection played, the program will be heard each week.

The programs are designed as a comprehensive series, and each one, before it is broadcast, will be submitted for approval and advice to the sponsoring committee whose members are John Erskine, president of the Juilliard Foundation; Ernest Hutcheson, pianist and dean of the Juilliard School; Olga Samaroff Stokowski, pianist and member of the Juilliard faculty; and Albert Stoessel, head of the school's orchestra department.

The series will be divided into four sections, to be presented on successive Tuesdays during each month. They will deal with the epic aspects of symphonic music, concerti, standard program music and operatic music. The fifth Tuesday of the month, occurring in January and April, will be devoted to the playing and discussion of the oratorio and various choral forms. Distinguished instrumental and vocal soloists will assist Mr. Barlow and the orchestra in many of the broadcasts.

In the opening program Mr. Barlow will conduct the orchestra in a concert of standard program music, including Liadoff's tone poem, Baba Yaga, the Danse Macabre of Saint-Saëns, and The Sorcerer's Apprentice by Paul Dukas. Mr. Barlow will discuss each selection.

A concise description of the program's purpose is given by Ernest Hutcheson in the following comment: "How can one best take advantage of these programs? Perhaps a few hints from a musician who has an ardent sympathy with the average listener might be helpful. Of course, you may listen to music simply to enjoy pleasant sounds, and this is itself a good thing. But why stop there? The main reason that so many persons like music without pretending to understand it is that they listen quite passively. Now, it is not at all hard to listen actively, and as soon as one does so, enjoyment is immensely increased, and real understanding begins. To promote that understanding, to help intensify your enjoyment, to open the doors to a new world of imagination and ideas is the pleasant task of our new series, Understanding Music."

Keith Falkner to Give Recitals

Keith Falkner, English bass-baritone, returns to the United States in December for another concert tour. His New York recital takes place at Town Hall on January 22. Before this, he will fulfill a number of return engagements in Canada. He remains in this country only six weeks, owing to many important engagements in England.

Music Notes From Coast to Coast

AKRON, O.—With the beginning of October, activities in music of major importance take form and there are guest nights and informal gatherings to hear the fruits of a summer's work and planning.

One of the most satisfying and at the same time most artistic guest nights yet given, was the program prepared by the Friends of Music Society and offered at First Congregational Church, late in September. There were organ numbers by George Guinter, Bach chorales by the choir, directed by Burton Garlinghouse, with the highlight of the evening, a splendid performance of the Bach concerto in A minor for four pianos and orchestra. The orchestra was made up of members from the music group and so enthusiastically was the Bach composition received that it is to be repeated in the near future.

It will be remembered this is the same concerto given by the Philadelphia Orchestra in the late spring. Among the four pianists then was Reginald Riley, who is from Akron and a former pupil of Rena Wills. It was she who worked hard to give the Akron performance a professional touch. Four of her students were the piano soloists.

Concluding a successful summer course with Enrico Rosati, Gigli's former teacher, John Franklin Stein, baritone, has resumed his work at the University of Akron, where he heads the voice department, and also in his private studio. Ruth Stein Musson and Mr. Stein have concerts booked throughout the winter in neighboring cities. On October 16, Mr. Stein sang for the Tuesday Musical Club. With his many other activities, Mr. Stein directs the Kent Choral Society, which will give four concerts this year and the Schubert Club of Akron, which will give three. The Cleveland Orchestra opens the winter concert series in Akron with a concert on October 23. K. S. L.

COLUMBUS, O.—All four of the concert courses, which have managed to survive and even prosper during the past years, will continue with the same number of attractions, as formerly, during the present season.

The Women's Music Club, the oldest and most substantial of our local music clubs, begins its series of major concerts with the Metropolitan Quartet (Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli). This program will be given at Memorial Hall on October 29, where the rest of the club concerts are to be presented in the following order: November 26, Lawrence Tibbett; December 10, Sigrid Onegin; January 4, Grete Stueckgold and Frederick Jagel; February 11, Minneapolis (Minn.) Symphony Orchestra (Eugene Ormandy, conducting); March 12, Vladimir Horowitz.

Another list by the Civic Series concert management (Messrs. Hast and Amend) provides entertainment by the following: Sergei Rachmaninoff, October 19; Fritz Kreisler, November 19; Dusolina Giannini, January 25; Poldi Mildner, February 15; Monte Carlo Ballet Russe, March 13; Russian Symphonic Choir (Basil Kibalchich, conductor), April 9.

Capital University upholds its reputation for bringing first-rate artists with the ensuing roster: Nino Martini, October 26; Don Cossack Russian Male Chorus, November 17; London String Quartet, December 4; José Iturbi, January 29.

The Symphony Club of Central Ohio, of which Mrs. F. A. Miller is now president, has wisely chosen Ohio's own orchestras and their distinguished leaders for the two concerts which comprise its offerings for the season. Dr. Artur Rodzinski and his Cleveland Orchestra come first, on November 13. The Cincinnati Symphony Orchestra, with Eugene Goossens conducting, which has not been heard here for several years, will perform on December 5. H. G. D.

EL PASO, TEX.—The annual MacDowell Club dinner was held at the Woman's Club auditorium with a capacity attendance. Mrs. P. W. Durkee, chairman, presided and presented the following speakers: Mrs. W. R. Brown, honorary chairman, Mrs. Will T. Owen and Mrs. Frank Cameron. The MacDowell Club is the first auxiliary of the Woman's Club and has given much young talent to El Paso.

Following a custom of many years, Mrs. Will T. Owen and Mrs. Robert Lander presented the MacDowell Club members on a program at the first meeting of the music department of the Woman's Club, October 10. The following took place: Mrs. E. F. Cameron, pianist; Mrs. A. L. Holm, soprano; Alice Meisel, violinist; Nellie Miller, contralto; Orva Feeback, pianist; Constance Pateman, soprano; Choral Art Sextet, composed of Zena Cowen, Mae Davidson, Thula Gillett, Majorie Congdon, Marie Broaddus and Mildred Wilson, with Abbie Durkee accompanist.

Robert Stevenson, young pianist, and member of the MacDowell Club, has been appointed to a scholarship in the Juilliard Graudate School of Music in New York.

At the regular fall meeting of the El Paso Music Teachers' Association C. W. Motlinger addressed the teachers on Psychology as a Guide in Teaching. The officers for the 1934-35 season are: president, Grace Taylor Selvidge; vice-president, Majorie Congdon; secretary, Walter S. Davis; treasurer, Mary Hinds Smith. The teachers belonging to this organization prepare students to receive credits in their high school courses.

Ward French of the Community Concerts Association returned to New York after completing a drive of the C. B. C. entitling the music-lovers to four concerts during the season.

El Paso will be active musically this winter. The Russian Don Cossacks will be presented in November by the Woman's Club of El Paso, while the El Paso Symphony Orchestra is engaged in preparation for a season of engagements under the baton of H. Arthur Brown. F. W.

HOUSTON, TEX.—Melvena Passmore, coloratura soprano, will be presented in recital on November 6 by the Delphian Past President's Club at the Scottish Rite Cathedral. Miss Passmore was born in Houston. She has fulfilled many engagements in Europe, was a member of the late Chicago Civic Opera Company, and of the Cincinnati Opera Company, and has sung in numerous American cities. Assisting Miss Passmore will be Katharine St. Leger at the piano, and Bernard Talmage, flutist.

The Houston Symphony Orchestra membership drive was inaugurated October 9, with a musicale-dinner at the Houston Club, given in honor of the new president, Joseph Smith. Seated at the honor table were Mr. and Mrs. Smith, Dr. and Mrs. Mullen, Conductor and Mrs. Frank St. Leger, Mr. Darton, Mr. and Mrs. Walter Waine, Mr. and Mrs. George Cohen, Mr. and Mrs. W. L. Claton, Mr. and Mrs. H. R. Bourne. This was one of the largest gatherings of symphony workers and music-lovers ever held in Houston. Their efforts should popularize symphonic music with the rank and file, and create a spirit of enthusiasm for the orchestra.

Antoinette Doss has been announced as the winner of the voice scholarship given by Mme. Paula Von Hentke.

Mrs. John Wesley Graham has resumed the programs offered each week in her studio. These concerts are city-wide in the selection of those appearing.

The younger musicians of this city are now being given an opportunity to participate in what is known as the Little Symphony Orchestra, under the direction of Franklin Washburn. K. B. M.

INDIANAPOLIS, IND.—The season ticket sale for the Indianapolis Symphony Orchestra opened on October 1 with a large number of workers who hope to raise $25,000. Five concerts will be given in the home series on October 23, December 4, January 22, February 26 and April 2. Four children's concerts are also to be included, as well as concerts at Purdue University, Lafayette, and Ball State Teachers College in Muncie. The orchestra gave its first broadcast on the Admiral Byrd program, September 23, when Ferdinand Schaefer led the organization in three Hungarian dances (Brahms).

Mr. Schaefer returned last month from Germany and Holland where he secured new music for the concerts. At the opening program he is to offer the Don Juan Overture (Mozart), symphony No. 7 (Schubert) and Scènes Pittoresque (Massenet). Other standard works to be heard during the remainder of the season are symphony No. 1 (Beethoven), symphony No. 4 (Brahms), symphony No. 5 (Tschaikowsky) and the New World symphony (Dvorak).

Three soloists have been secured for the season, George Newton, bass, Bomar Cramer, pianist, and a member of the orchestra ensemble, to be selected.

Officers of the organization for the coming year are Gilbert Hurty, president; J. L. Mueller, vice-president; Mrs. Charles Latham, recording secretary; Mrs. Jack Goodman, corresponding secretary; Albert Deluse, treasurer; Elsa P. Haerle, manager. There will be no visiting orchestras here this season, so Mr. Schaefer and the officers are making every effort to make this season the best in years. H. C. G.

MIAMI, FLA.—The University of Miami Conservatory (Bertha Foster, director) opened the Fall term October 1. A reception to the students of the university was given October 2 at the Miami Biltmore Country Club, the receiving line being headed by Dr. B. F. Ashe, president.

The teachers in the conservatory who have been away for the summer have resumed their teaching, and new additions to the faculty are Caroline Clement, pianist, and Leo Portnoff, violinist.

Auditions were given October 5 for scholarships with Mrs. Charles Lyon Krum, teacher of voice, Hannah Asher, teacher of piano, Adrienne Lowrie, teacher of voice and Joe Tarpley, teacher of piano.

The University Concert Band has resumed rehearsals and will give a series of concerts this season. The band is under the direction of Walter Shaeffer.

Arnold Volpe, conductor, is in Miami to direct the University of Miami Symphony Orchestra.

Frances Hovey Bergh, teacher of public school music and music appreciation, is directing the University of Miami Singers. This group will appear in recital often this season.

The Aeolian Chorus (Bertha Foster, director) appears the first time this season on the program and reception given for the Florida State Federation Board on October 17. They will give three concerts during the year. Mrs. Victor Sharman is the president.

The Monday evening concerts given in Recital Hall by faculty and artist students will begin the first Monday evening in November.

The Miami Music Club, Grace Murray, president, opened the season with a reception at the Tuttle Hotel October 2 for the prospective members. Mrs. Murray and officers of the club were in the receiving line. A. F. W.

SALT LAKE CITY, UTAH.—The Mormon Tabernacle Choir was welcomed at the Union Pacific Depot by Mayor Louis Marcus; Gus P. Backman, general secretary of the Chamber of Commerce, and many other leading citizens, on their return from a recent concert tour which included a week's program at the World's Fair. Mayor Marcus drew attention to the fact, in the short address he made, that the historic singing group is a civic organization.

The McCune School of Music and Art's symphony orchestra has started intensive rehearsals. It was stated that a number of new compositions will be played during the winter. Frank W. Asper, organist of the Mormon Tabernacle, will conduct.

A membership drive has been launched by the Salt Lake Civic Music Association, of which George D. Pyper, veteran theatrical and concert manager, is president. Emma Lucy Gates Bowen, nationally known Utah soprano, is chairman of the campaign committee. It is the plan of the organization to bring several eminent artists to the city during the present season.

Fritz Kreisler, violinist, will appear in concert at Provo, Utah, this month. F. L. W. B.

MILDRED DILLING

continues her Sunday afternoon harp recitals over the NBC network. She inaugurated the first series of radio harp recitals for the British Broadcasting Corporation throughout the British Isles, where she is heard each season. The present series in America affords an opportunity to hear the harp as a solo instrument, the music presented ranging from the early classics to contemporary works. The British Broadcasting Corporation requested Miss Dilling to arrange for a harp recital to be broadcast from London on August 26. She was unable to accept because of her broadcasts for NBC and other concerts in America, one of which was at Saratoga Springs, N. Y., on August 19. (Photo by Ray Lee Jackson.)

WHITE PLAINS, N. Y.—The Social Service Committee of Grasslands Hospital presented a concert at the County Centre on September 28, a varied program being given by Errico Giorgi, baritone; Mae Torrance, soprano; the combined men's chorus of the Inter-Fraternity Glee Club, conducted by Edward Lawall Seip, and the Mount Vernon Glee Club, under Theodore Van Yorx; Arthur Lloyd, organist, and Ralph Douglas, accompanist.

On October 1, the Waverly Terrace Auditorium, formerly the Great Hall of the Joseph Urban studios in Yonkers, was formally opened by Mrs. Joseph Urban to an invited audience of about 1,200. In this delightful and colorful auditorium the Yonkers Symphony Orchestra (Frank H. Dooley, director) and the Yonkers Post Office Glee Club, led by John Balint, were heard in several numbers, following which a program of dance divertissements was given by the Mikhail Mordkin Ballet. All the numbers, solo and group, brought enthusiastic and well merited applause. Louella Pickering, pianist, and the Colony Trio supplied the music for the dances.

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mission presented the Hall Johnson Negro Choir in a concert at the County Center on October 5. Ulysses Elam conducted the enjoyable program.

Mrs. Miner Wickliffe Allen entertained on October 15, in honor of the conductor-pianist-lecturer, Antonia Brico, who on October 19 begins a series of lectures on The Development of the Symphony from Haydn to Brahms, under the auspices of the music section of the Contemporary Club, of which Mrs. Allen is chairman. Fifty guests were present and heard a delightful musical program presented by Madge Cowden, soprano, and Williams Weeks, basso. E. H.

WINNIPEG, CAN.—Bernard Naylor, conductor of the Winnipeg Symphony Orchestra, the Philharmonic Choir and the Male Voice Choir, recently returned from a summer's vacation in England. He has already opened the Philharmonic Choir season by commencing rehearsals of the Bach B minor Mass, the performance to take place with the assistance of the symphony orchestra early in 1935 in commemoration of the two hundred and fiftieth anniversary of the master's birth.

A new organization known as the Winnipeg Fine Arts Registry of Dates was the result of a meeting held recently at the Eva Clare Studio with the object of arranging to insure against the duplication of local concert dates.

Serge Jaroff and the thirty-six men of the Don Cossack choir opened the Celebrity Concert Series at the Auditorium on October 15. The program comprised groups of sacred music, operatic choruses, folk and soldier songs and contained material that was not heard when this sensationally striking ensemble made its first appearance here nearly three years ago. A capacity audience greeted this remarkable aggregation.

The Men's Musical club of Winnipeg held their annual meeting on September 15, when Leonard Heaton was elected president, R. W. Edgar, general chairman, and J. A. Maddock general secretary. It is evident that all members are eager that the club shall continue to be the great force in the community that it has grown to be. A. C.

Portland, Ore., Welcoms Notable Concerts

Chamber Series Presented—Symphony Orchestra to Open Twenty-fourth Season, with Hoogstraten Again Conducting

PORTLAND, ORE.—Sponsored by the Elizabeth Sprague Coolidge Foundation of Washington, D. C., the Portland Symphony String Quartet (Edouard Hurlimann and Hubert Sorenson, violins; Ted Bacon, viola; Michael Arenstein, cello) recently gave two programs at the Museum of Art, drawing capacity audiences. The concerts were free, much to the delight of lovers of good chamber music.

The Portland Symphony Orchestra (Dr. Willem van Hoogstraten, director; Mrs. M. Donald Spencer, manager) will open its twenty-fourth consecutive season early in November.

Lucien E. Becker has resumed his monthly lecture-organ recitals at Reed College. David Campbell, pianist, and Edouard Hurlimann, violinist, offered a program at the college last September.

The Moser Brothers, Swiss yodelers and instrumentalists, assisted by the Portland Helvetia Saenger Club (Herman Haffner, director) appeared before a near-capacity audience at the Municipal Auditorium.

Jocelyn Foulkes, president of the Oregon Federation of Music Clubs, recently lectured on The Evolution of the Symphony. J. R. O.

New York School of Vocal Art Graduates Engaged

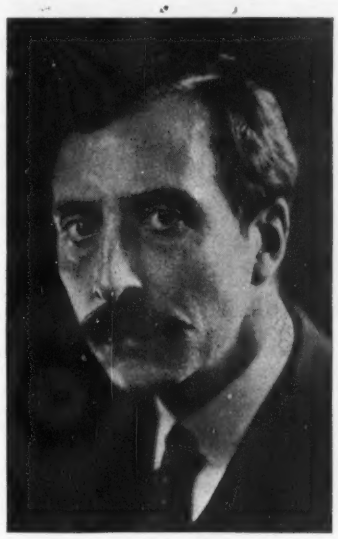
Among the contestants in the elimination auditions held by Max Gordon and Hassard Short for positions in their production of The Great Waltz, the operetta with music by Johann Strauss now at the Center Theatre in Rockefeller Centre, a group of last season's graduates from the New York School of Vocal Art was selected. Raquel de Carlez, also a graduate, is being heard in a coast-to-coast broadcast over an NBC network every Sunday evening, sponsored by the Lyons Tooth Powder Company.

Dilling to Play in Virginia

Mildred Dilling, harpist, is to play in Newport News, Va., January 7, in joint concert with Ruggiero Ricci.

Schelling to Tour Holland

Ernest Schelling, who is now at his Swiss home on Lake Geneva, makes a tour of Holland at the end of November appearing in the triple capacity of conductor, pianist, and musical educator to the Dutch children. On November 20 he opens with a radio recital in Amsterdam, on which occasion he will play the Paderewski Variations and Fugue for the first time over the air. The following



ERNEST SCHELLING

day he presents an orchestral concert in Utrecht, giving two concertos and also conducting his Victory Ball; 22 finds him back in Amsterdam, where he appears as soloist with the Concertgebouw Orchestra under Willem Mengelberg, playing the Strauss Burleske in a Strauss Festival Concert. This program will be repeated two days later at The Hague. On November 25 he appears for the third time in Amsterdam, this time in a "popular concert"; 27 and 28, in Utrecht and Rotterdam respectively, he will offer concerts for young people, similar to those in New York but with the lecture in German instead of English. Mr. Schelling's Dutch tour ends on December 1 in Rotterdam, when he will be soloist in an orchestral concert featuring his Impressions from an Artist's Life, variations for piano and orchestra.

The dates of the Concerts for Children and Young People of the New York Philharmonic have been slightly changed. The rerevised schedule of six Saturday morning concerts at Carnegie Hall under the direction of Ernest Schelling is as follows: January 5 and 19, February 16 and 23, March 9 and 16.

Studio Notes

MAURICE AND VERA KAPLUN ARONSON

Maurice Aronson, pianist, pedagogue, editor and writer, and his wife, Vera Kaplun Aronson, Russian concert pianist, have opened a studio in New York. Mr. Aronson has been a teacher of piano for more than thirty years, and for half of this period he was the sole assistant instructor to Leopold Godowsky in Berlin and Vienna. During the war Mr. Aronson came to this country to join the faculty of a leading music school of Chicago, where he remained for fifteen years. During his career he has given instruction to pupils from all over Europe, from every state in the Union, Canada, Cuba, Hawaii and the Philippines. He has won prominence as an editor of music and as a writer on musical subjects.

Mrs. Aronson graduated from the Russian Imperial Conservatory of Leningrad, where she won the annual Gold Medal and the honor of playing Beethoven's Emperor concerto in the presence of the Russian Court and the faculty of the conservatory. She continued her studies with Godowsky and with her husband and made her début in Berlin with the Philharmonic Orchestra and in recital. Coming to America during the war, she was introduced to this country in a Chicago recital, and has played with the Chicago Symphony under Dr. Frederick Stock, the Detroit Symphony under Ossip Gabrilowitsch and the Minneapolis Symphony Orchestra under the late Emil Oberhoffer.

LOUIS BACHNER

Artist-pupils of Louis Bachner are fulfilling numerous engagements. Ria Ginster, soprano, has seventy bookings for the coming winter. She will appear as soloist with Furtwängler in Berlin; in Vienna under Bruno Walter with the Philharmonic Orchestra; in Basel with Felix Weingartner; as soloist with leading orchestras in England and in many concerts in Germany, England, Switzerland and Holland.

Wilhelm Strienz, bass, is to appear as soloist with Furtwängler this season in a special commemoration performance of Bach's St. Matthew Passion; also under Bruno Kittel with the Philharmonic in Berlin in Handel's Messiah. Strienz broadcasts from the Berlin, Cologne, Frankfort and Amsterdam stations.

Kaete Sundstroem, soprano, member of the Berlin Reichsoper ensemble, has made appearances as Elizabeth and Venus in Tannhäuser, Marta in Tiefland, and other rôles. Elsa Larcén, dramatic soprano, member of the Reichsoper ensemble, Berlin, has sung Venus, Brünnhilde in Die Walküre, and will sing Isolde in the near future. Maria Elsner, soprano, formerly of the Dresden Opera, has been engaged at Antwerp. She has sung guest apeparances at the Vienna and Prague operas.

Carin Carlson, contralto, who sang at Bayreuth during the past summer, is engaged as leading contralto at the Königsberg Opera for this winter.

MARJORIE STEINBERG

Marjorie Steinberg presented several of her voice and piano pupils in a recital recently at her Jamaica, N. Y., studio. Among those appearing were: Madeline Milles and Marian Ables in piano and Doris Sanberg, a thirteen-year-old soprano.

ESPERANZA GARRIGUE

Esperanza Garrigue has reopened her New York vocal studio and is reserving one hour each Saturday to hear new voices.

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Tibbett Reaps Plaudits in Buffalo

Many Prominent Musicians to Offer Concerts—Club Schedules Announced

BUFFALO, N. Y.—Lawrence Tibbett was greeted by a brilliant audience that filled Elmwood Music Hall to capacity, upon the occasion of his concert, the first in the Zorah B. Berry Philharmonic Series. As is usual, he scored in a diversified program by reason of his complete command vocally and interpretatively. He received ovations of applause, and responded generously to the insistent demand for innumerable encores. Stewart Wille, at the piano, was his worthy associate, and was awarded his share in the honors, both for his exceptionally artistic accompaniments, and the piano solos and encores played.

Mrs. Berry's fine array of artists for the balance of the series includes the following: Metropolitan Opera Quartet (Grace Moore, Rose Bampton, Edward Johnson and Richard Bonelli), Harold Bauer and Ossip Gabrilowitsch, Gladys Swarthout and Nino Martini, José Iturbi, Yehudi Menuhin, Efrem Zimbalist and Mischa Levitzki, Grete Stueckgold, Florence Austral and John Amadio.

CHAMBER MUSIC SERIES

The chamber music series, sponsored by the Buffalo Symphony Society, will be opened with a concert by the Kroll String Sextet, followed by the Roth Quartet, the Gordon String Quartet, the Budapest Quartet, with Bruce Simonds, pianist, and Felix Salmond and Ralph Angell in cello and piano sonatas.

The Sunday Evening Ensemble concerts will present five programs in private homes, local musicians participating. The first, at the home of Chauncey J. Hamlin, enlists the following: Maxine Kisor Wendt, Harriet Lewis, Helen Eastman, Ivan Shapiro, Fred Caster and Eva Rautenberg. At a later date Lillian and Livingston Gearhart of New York will give an entire evening of two-piano numbers. The Christmas program, under the direction of Robert Hufstader, offers Alice Mary Hufstader as soloist with a string quartet. Margaret Barrell and ensemble, and an Offenbach operetta are on later programs.

The Chromatic Club open their activities for the season with an artist recital by Edna Zahm of New York, Ethyol McMullen, accompanist. The ten afternoon programs are under the chairmanship of Mrs. Charles P. Penney, and the two evening artists' recitals (of which R. Leon Trick is chairman) will bring as soloists Frederick Jagel, tenor, and Josef Lhevinne, pianist.

The Buffalo Community Orchestra offered enjoyable weekly concerts in Albright Art Gallery all summer, and recently, programs in the high schools. They played at the reception for Governor and Mrs. Lehman in Hotel Statler, given by the 1,000 Democratic Women's Club. John Ingram is conductor; Eric Beu, assistant conductor and concertmaster.

MUSIC FORUM EXPANDS

The Music Forum, for piano teachers of Erie and Niagara counties, was started last spring and has grown rapidly, with an enrollment of seventy-five members. The officers are as follows: Mabel Kurtz, president; Henry Stratton, vice-president; Ruth Bender, recording secretary; Estelle Wood, corresponding secretary; Marion Voss Fruauff, treasurer; programs, Clara Knoll and Marjorie W. Ralls; auditor, William Benbow; membership, Emilie Yoder Davis; current events, Henry Hoffman; historian, Otto Hager; publicity, Beresford M. Wells; constitution, Mrs. Edward R. Case; hostess, Mrs. Frederick L. Kadey. The program for the coming season consists of lectures and informal talks by local and out-of-town people, and music evenings, to be presented by Kurt Paur and Ruth Bender, pianists, Walter Hagen, violinist, and others. Anita Frank gave a scholarly discourse on Rhythm Everywhere, at the September meeting. Marion de Forest, Jerome Davidson and Henry Stratton will be the next speakers. Meetings are held in the auditorium of Denton, Cottier and Daniels Inc. L. H. M.

KATHERINE RUTH HEYMAN, pianist and Scriabin interpreter.

Natalie Bodanskaya in New York Recital

Natalie Bodanskaya, young American lyric soprano, will give her début recital at Town Hall, New York, on October 21. Born in New York City twenty-five years ago, Miss Bodanskaya received her entire musical education in this country. She is a graduate of the Curtis Institute of Music. The young soprano won her first operatic prominence when she sang, on short notice, the rôle of Blonda in Mozart's opera Il Seraglio presented by the Philadelphia Grand Opera Company. Later she appeared in Hänsel and Gretel as Gretel. Her program tomorrow night includes arias from Mozart's operas Bastien and Bastienne, Don Giovanni, Il Re Pastore and Il Seraglio. Ethel Cave-Cole will provide the accompaniments.

Joan Peebles in Opera in Rochester, N. Y.

Joan Peebles, contralto, will sing Suzuki in the production of Madam Butterfly in Rochester, N. Y., with the Rochester Civic Association, October 26 and 27. The other principals are Queena Mario, in the title rôle, Paul Althouse and Alfredo Gandolfi. Guy Fraser Harrison is the conductor. Miss Peebles was a soloist at the Worcester (Mass.) Festival this year.

Nina Tarasova Returns to America

Nina Tarasova arrived recently from Europe, having sung in Trieste, Rome, two concerts at the Salle Gaveau in Paris, and two gala concerts given by Mrs. Berry Wall as well as other private concerts in Paris. These were followed by a tour of the watering resorts of Southern France. Milne Charnley was the accompanist for the singer.

Veronica Somers Marries G. A. Glass

Veronica Somers, singer and teacher, was married on October 6 to George Anton Glass of Mount Vernon, N. Y. The wedding took place in the rectory of St. Gabriel's Church, New Rochelle, N. Y. After a motor trip through the Berkshires, Mr. and Mrs. Glass will reside in Mount Vernon. Mrs. Glass has been the head of the vocal department at the College of New Rochelle for the past fourteen years. For fifteen years she managed the Young People's Subscription Concerts, bringing to New Rochelle, Rachmaninoff, Geraldine Farrar, Elisabeth Rethberg, John Charles Thomas, Yolanda Mérö, Gabrilowitsch, Lawrence Tibbett and others.

Club Items

Verdi Club Celebrates Composer's Birthday

Large attendance marked the October 9 celebration by the Verdi Club of Verdi's birthday at the Hotel Plaza, New York. Florence Foster Jenkins, president, introduced Rita Gilbert, soprano, and Leland Logan, tenor, duettists, who sang operatic excerpts and Mrs. Beach's The Year's At the Spring; their fresh voices gave pleasure. Mary Burdick delivered original recitations of humorous nature with animation and expressiveness. Rocco Pandiscio, baritone, sang arias from Otello and Barber of Seville with characteristic Italian style, and all the artists added encores. Mrs. Jenkins presented Florence Darnault, sculptress of the Verdi bust which is seen at Verdi Club functions, and announced a bas-relief plaque of the composer just completed by her. Prominent in the proceedings were Prince Guido Colonna and Mmes. Homer Lee, William R. Stewart and Daniel Pelton Duffie.

Katherine Heyman Forms Scriabin Circle

The Scriabin Circle of New York was inaugurated on October 6, when Katherine Ruth Heyman and a charter list of twenty-five persons met; the membership is open to all interested. The circle is purely idealistic, its motive being to encourage the performing of Scriabin's music, also commemorating the twentieth anniversary of his death on April 14, 1915. The meetings are to be held monthly until April, and the art of the dance is included, as affording visual means of perceiving the flow and patterns of the Scriabin music. At each meeting the director will give a short talk, followed by a performance of Scriabin compositions. Similar circles are being organized throughout the country, including one in Oklahoma, headed by Faubian Bowers.

At the first meeting of the circle in New York, Miss Heyman gave a brief exposition of Photism, or sight-impressions from sound, as a super-normal mental function. She played a movement from the piano concerto, followed by John Kirkpatrick, who played an étude and Poem. F. W. R.

Honor Guests at National Opera Club

Features of the October 11 meeting of the National Opera Club (Baroness von Klenner, president) at the Waldorf-Astoria Hotel, New York, included a much enjoyed talk on current music by Mrs. Edgar Stillman Kelley, an honor guest; baritone solos by modern composers, sung with artistic verve by Arthur Van Haelst, accompanied by Stuart Ross, and Music for Everybody by Sigmund Spaeth. Excerpts from Rev. James Kearns' operetta, Carmelita, sung by Amelia Tryon, piano solos by Anita Arnoff, and the Musical Strings Trio were further items. F. W. R.

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ROCHESTER, N. Y.—"I imagine that it is possible for a man to be a great painter and at the same time steal chickens. But I cannot believe that the man is a great painter because he steals chickens."

Dr. Howard Hanson, director of the Eastman School of Music, spoke thus on October 9 to the student and faculty convocation in Kilbourn Hall. His address was a direct admonishment to his charges to cultivate an attitude of mind as a most necessary qualification for success as student and professional in music.

Continuing, Dr. Hanson said: "So if anyone should tell you that, because you are musicians, young artists, you are above social and moral laws, do not believe them. I realize that it is possible to call up as witnesses great musicians whose personal lives were far from perfect; it is equally possible to cite for the defense the life of Bach, which for devotion to personal ideals has probably never been excelled. And you will agree that it is possible for a musician to lead an exemplary life and still be a good musician."

Dr. Hanson dwelt on the attitude of the student toward his institution and his instructors, calling "the most productive attitude a judicious mixture of several points of view." Confidence in the will of his chosen school to do its best for him, in the judgment of seasoned minds in selecting the best curriculum for him, in the superior experience which guides his study; this should be a basis from which the student should proceed independently to ask questions, to retain the privilege of disagreeing courteously with instructors until honestly convinced. "For," said Dr. Hanson, "the most important thing in the student attitude is desire to learn; you cannot teach a man who does not want to learn."

Turning to the matter of relations with students and the public, Dr. Hanson deplored a student attitude of conceit, of assertion of ill-considered opinion. He told of coming upon a heated discussion among some piano pupils concerning a certain performer. He heard remarks to the effect, "he pounds so terribly," "he plays so many wrong notes," etc. He thought they must be "hauling one of their colleagues over the coals." It turned out they were talking of Paderewski. Of this discussion Dr. Hanson said: "It showed that those students had missed entirely the whole significance of the Paderewski program; that they had not used their brains in approaching that recital.

"Paderewski was already a man over seventy years of age. His faculties were probably somewhat impaired by the coming on of age. Perhaps he did pound. Certainly he played some wrong notes. But the rest of us knew what to look for. We were looking for the message behind the music. We were interested in a glimpse into the mind of a great man interpreting great music. I and most of my colleagues came from that performance with tears in our eyes and a new and vivid experience in our hearts. Yet this group of students heard only some wrong notes."

Preceding Dr. Hanson's address the Kilbourn Quartet, making its first appearance of the season, played Schubert's quartet in G minor. R.

Peabody Conservatory of Music

BALTIMORE.—Winners of the three-year scholarships of the Peabody Conservatory of Music for 1934-35 are announced with the opening of the fall term, October 1. Participating in the competitive examinations were nearly 200 contestants, from North Carolina, Rhode Island, Pennsylvania, Ohio, District of Columbia, Missouri, West Virginia, Texas, Illinois, Virginia, California, New York, Florida, South Carolina, Wisconsin, Indiana, Tennessee, Iowa, Utah, Maryland, Canada, Syria and Russia. The Peabody Piano Scholarship No. 1 went to Scott Watson, honorable mention to Marian Nordine and Shura Dvorine; the Peabody Scholarship No. 1 in School Music, to Louis W. Hilbert, Jr., the Peabody Violin Scholarship No. 2, to Dorothy Cross, honorable mention to Arlington Judefind; the Peabody Organ Scholarship No. 2, to Griffith Bratt, honorable mention to Donald Willing; Peabody Voice Scholarship No. 1, to Ira Lovett. Three-year scholarships in viola, cello and composition were not awarded, but one-year awards in these branches were won by Elizabeth Taylor in viola; Jean Schroeder in cello; Edwin Hupfield and Donald Ewell in composition. Virginia Sellars was awarded the Snellenberg Scholarship for the unexpired two years. Honorable mention for this award went to Robert Currie, Edith Earp, Katharine Harris, Margaret McDowell, Rose Weinstein and Margaret White. The successful candidates in each vocal or instrumental branch will receive in addition to the major branch, instruction in certain supplementary classes. They must obligate themselves to complete the full three year term and be free to devote their entire time to the courses outlined for them by the conservatory. At the expiration of the three years the holder of a scholarship is expected to give a public recital. M.

NEVADA VAN DER VEER, contralto, on October 3 opened the concert season at the Cleveland (O.) Institute of Music, where she has joined the faculty as head of the vocal department. (Apeda photo.)

Longy School

CAMBRIDGE, MASS.—The twentieth season of the Longy School of Music is marked by several additions to the school organization. The most important feature is the new professional department under Yves Chardon, founder of the Chardon String Quartet, and a member of the Longy School faculty for many years. This professional department, intended for students who wish a specialized training for a professional career in music, is affiliated with the Ecole Normale de Musique of Paris, of which Alfred Cortot is founder and president.

Two new courses have been added to the curriculum. One is a course in music history to be given by Hubert Lamb, a new member of the faculty, who received his training in harmony and composition under Nadia Boulanger at the Ecole Normale. This course will have monthly lectures by prominent musicians who are to speak on subjects in their special fields. They are: G. Wallace Woodworth, conductor of the Harvard Glee Club and Radcliffe Choral Society; Dr. Archibald T. Davison and Edward Burlingame Hill, both of the Harvard University Department of Music; Randall Thompson, composer, and Dr. Hugo Leichtentritt, visiting lecturer at Harvard on musicology.

The other new course is a choral class, under Mrs. Langdon Warner, conductor of the Bach Cantata Club. This course will divide its time between discussion and singing. Choruses of Bach, Handel, Brahms, and other composers studied in the course, are to be prepared as if for public performance. The course deals with choral music in its historical development, from early folk-song through Gregorian chant, cantata, and oratorio to modern tendencies as shown in the work of Kodály, Schmitt and Honegger. C.

University of Miami Conservatory

MIAMI, FLA.—The faculty of the University of Miami Conservatory for the coming year includes: Bertha Foster, dean; Mrs. Charles Lyon Krum, head of the voice department; Adrienne Lowrie, voice; Hannah Asher, piano; Albert T. Foster, violin; Walter Grossman, cello; Leo Portnoff, master classes in violin; Frances Hovey Bergh, public school music, music appreciation and director of the University Singers; Franklin Harris, piano and composition; Joseph Tarpley, piano, harmony and counterpoint; Arnold Volpe, violin and conductor of the University of Miami Symphony Orchestra; Walter Shaeffer, director of the University Band; Caroline Clement, piano; Eda Keary Liddle, violin; Edna Cole, piano; Olive Beamon, piano and musicianship; Anna King, violin; Ruth Harris, piano. Complete instruction is offered for band and orchestral instruments.

Two of the members are new. Caroline Clement, pianist, will be teacher of private piano lessons and class lessons. Miss Clement studied in France and Germany for eight years and did concert work. She was heard in New York and Paris; was twice soloist with the Paris Symphony Orchestra, playing concertos of Beethoven and Tschaikowsky, and also was soloist with the Berlin Symphony Orchestra under the direction of Dr. Ernst Kunwald. Over the radio Miss Clement has broadcast from Berlin and Paris. In New York she was heard over the NBC network.

The other addition to the faculty is Leo Portnoff, violinist and teacher, who will conduct master classes in violin at the Miami Beach studio. Mr. Portnoff is known as a teacher, conductor and composer. He studied with Wirth and Joachin in Berlin, was professor of the master classes in violin at the Klindworth-Scharwenka Conservatory in Berlin, conducted and taught in Sweden, and for the last decade has taught in Brooklyn, N. Y.

New York College of Music

The New York College of Music announces an increase in enrollment over that of last fall. Registrations include students from many states and countries, the following foreign countries being represented: Palestine, Greece, Spain, Jugoslavia, Austria, Hungary, Russia, Poland, France, England, Germany, Finland, Holland, China, Japan, Philippines, British West Indies, Cuba and Venezuela.

An increase is also shown in the advance enrollments for opera classes, the opera coaching classes being conducted by Michael Fiveisky, conductor of the Moscow State Grand Opera, and the operatic acting being directed by Wilhelm von Wymetal, Jr., stage director of the Metropolitan Opera Company.

Among the twenty-eight scholarships offered by the New York College of Music only twenty-two have been awarded and six are still available in the piano, violin and singing departments.

National School for Musical Culture

Katherine Hamilton, recently added to the faculty of the National School for Musical Culture, was heard in concert at the Salon de Musique of the Barbizon-Plaza, New York, on October 9. Assisted at the piano by Marion Rosette, the violinist was heard in a program of numbers by Handel, Brahms, Sarasate, Kreisler, Fauré, Boulanger and Debussy. Miss Hamilton gave much pleasure, revealing herself as a player of intelligence and color, equipped with a fine technic and agility in bowing. J. V.

George Luntz Returns to America

George Luntz, baritone, recently returned from two years in Vienna, where he studied and coached with Prof. Erich Meller, solo coach of the Vienna Staatsoper. Mr. Luntz fulfilled concert appearances while in Europe. He is now arranging for various recitals in America this season. He also is to be featured as assisting soloist with Edwin Arthur Kraft, organist, in a concert in Cleveland, November 5. Before going to Europe, Mr. Luntz appeared in recital in various cities of the United States and also in light opera in Cleveland.

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NEW PUBLICATIONS

Reviewed by R. M. Knerr

Books

Beethoven in neuer Deutung; vol. I; by Arnold Schering. (In German.)

This monograph, for all its unobtrusive format, contains material that is likely to prove dynamite in the field of musicology. One can imagine that many refutations will ensue, as have already issued from M.-D. Calvocoressi in England. The "new interpretations" of Beethoven made by Professor Schering, an eminent German musicologist, are to identify his string quartets and piano sonatas with various literary works which are assumed to have given the inspirations for them.

This has, of course, been done before but hardly with such thoroughness as by Schering, who even attempts to show that certain musical motives can be sung to Shakespearean verses in the German translation. As evidence he gives the statement of Schindler that when he asked the composer for the key to the sonatas, op. 31, No. 2, and op. 57, the latter said, "Read Shakespeare's Tempest." Whether this remark was meant seriously is not certain. At any rate Schering in other cases seems to have based his parallels on pure assumption, engaging in ingenious analysis as to what particular themes and passages "portray." Thus the string quartet, op. 74, to him seems based on Romeo and Juliet, the first movement portraying Act II, Scene 2; the second, the balcony scene; the third, same, with the awakening of Capulet, etc.; the final *allegretto* with variations, Act V, Scene 3, the duel and death of Romeo in the tomb.

This is all interesting speculation, if of doubtful scientific value. It seems a carrying of the program music thesis of pictorial interpretation of music to extreme lengths. The composer doubtless had some image or effect in mind, but in the long run it is the music *per se* that is important in the case of masterpieces. Nevertheless, Professor Schering's volume is entertaining as a piece of colorful, romantic thesis-spinning. It will at least provoke discussion. (C. F. Kahnt Verlag, Leipsic; Associated Music Publishers, New York.)

L'Ecriture musicale Nouvelle, by Marguerite Roesgen-Champion (in French).

An exposition of a new musical notation, containing in four brief pages a schematic outline of the system and a comparison with the old. Briefly, Mme. Roesgen-Champion, a composer and clavecinist of reputation, proposes that the staff be increased to six lines to contain the twelve semi-tones of the octave; the note *la* (A) to be chosen as the point of departure (first line); the seven or seven and a half musical octaves employed each to be numbered with a Roman character from I to VII or VIII; and that the names of the notes (*sol, la,* etc.) as in the Chassevant solfège system be used. By this means, she states, one would dispense with keys and changes of them, also that form of "equivocal writing which does not represent the reality." It would also simplify the reading of orchestral parts, the author asserts, since no transposition would be needed. An interesting proposal, and one worthy of serious consideration. (Imprimerie Yvert & Cie, Amiens, France.)

Ear-Training Manual (for Piano)

Technical Work in Ear-Training for the Piano; a method for private and class instruction, in two volumes, by Ida Elkan. (Vol. II.)

In the second volume of this valuable manual, the author carries on the basic principles set forth in the first, which she outlines as "training the ear to hear the tones, the fingers to feel the keys, and the eyes to read the notes, thereby developing instinctive sense, for pitch, rhythm, sight-reading and keyboard facility." The two books present exercises in modulation into all the major and minor keys. The first book included the first eight keys, and the present one more intricate melodies covering the remaining keys, including the enharmonics.

The author directs that the "tone sentences," as she calls them, shall be played without glancing down at the keyboard or the hands. An original feature of the book is that the various minor keys are written with the same signature as the major with identical key notes, a practise not in conformity with convention but which Miss Elkan defends as avoiding confusion in sight-reading. The book is probably unique in its field and has the endorsement of leading musical authorities. The exercises are scrupulously edited and fingering is marked throughout. (Carl Fischer, Inc., New York.)

Oratorio for Mixed Voices

Comfortable Words; an oratorio from the oratorios; music from Handel and Mendelssohn; compiled and edited by Joseph Lewis.

The compiler of this unique work has hit upon the original idea of arranging favorite excerpts from classic oratorios into a single sequence of fourteen numbers. All illustrate the theme of comfort, the title being drawn from the Scriptural verse: "Hear what comfortable words our Savior Christ saith." There are two solos each for tenor and contralto (Comfort Ye and Be Ye Faithful for the first, and He Shall Feed His Flock and O Rest in the Lord for the latter), while the soprano is given I Know That My Redeemer Liveth and the bass, For the Mountains Shall Depart. The quartet or semi-chorus is given Cast Thy Burden on the Lord, while the chorus has seven numbers (How Lovely Are the Messengers, See What Love, He Watching over Israel, Come unto Him, He That Shall Endure, Happy and Blest, and the Hallelujah from Messiah.) The choice of excerpts has been made with the avowed aim of selecting "nothing too difficult for the ordinarily efficient choir, either in solos or choruses." The accompaniment is for piano or organ. (Paterson's Publications, Ltd., London; sole agents for the U. S. A., Carl Fischer, Inc., New York.)

For Mixed Voices and Strings

London Street Cries; a merry fantasy for mixed chorus and stringed instruments, by Orlando Gibbons; with an introductory canon by John Cobb; issued by Herbert Just, in collaboration with Francesca Allinson.

A great rarity and a highly amusing novelty for choral conductors in search of epicurean morsels is this bit of Tudor contrapuntal writing, which has slumbered in MS. for several centuries in the British Museum and has only recently been published. The quaint verbiage of the Elizabethan text, in which the various voices imitate the cries of tradesmen with their wares, is spiced with a Rabelaisian tang of that lusty period. "Mussels, cockels, pomegranates fine," are some of the countless things for sale, while occasionally a poignant voice of a beggar gives a sharp reminder of the darker side of the picture. The fantasy is divided into two parts, with only the briefest pause, and covers twenty-four pages of score. The stringed instruments double the vocal parts as follows: first violins and first sopranos, second violins and second sopranos, third violins and alto, viola and tenor, cello and basso; there is also a piano part if desired. The writing is masterly, on the whole severely plain, but with many intriguing modal effects that call for musicianship on the singers' part. Both English and German texts are provided. The canon by John Cobb which may be used as a prelude is a setting of old-time words, "These are the cries of London town." The issue forms part of the Antiqua collection of old music put out by this publisher. (B. Schott's Söhne, Mainz; American agents, Associated Music Publishers, New York.)

For Women's Voices

Invocation to Orpheus, by Jacopo Peri; arranged for three-part women's chorus by W. A. Goldsworthy.

An excerpt from one of the earliest known operatic works (c. 1600), arranged for two sopranos and alto voice with piano accompaniment. The music is simple, a broad *andante sostenuto* theme, supported by plangent chords in the accompaniment, marked "harp-like, in a grand manner." There is an anonymous English text, beginning "Rejoice ye at my singing, O forests green." (G. Ricordi & Co., Inc., New York.)

The Little Shepherd's Song; words by William Alexander Percy; music by Wintter Watts; arranged for three-part women's chorus by George H. Pickering.

A familiar item to song recitalists has been transcribed with skill for two sopranos and an alto voice. The delightful pseudo-mediaeval atmosphere and playful fancy of the text are well mirrored in the caprice of the music. The work adapts well to choral setting, with much of the effectiveness contributed also by the piano accompaniment. (G. Ricordi & Co., Inc., New York.)

WINIFRED CHRISTIE
on board the SS. Aquitania. The pianist gives a recital in New York at Town Hall on December 13, and makes appearances early in the season in Boston and Chicago.

For Male Voices

Six Shakespeare Songs, for men's voices a cappella; by Ruggero Vené.

These part-songs are published separately. The work of a cultivated Italian organist, conductor and composer now resident in the United States, they represent a high degree of contrapuntal mastery and fine taste. Each of the settings has two tenor and two bass parts, with a piano score for rehearsal only. The Bacchanalian Song ("Come, thou monarch of the vine") is a joyous celebration of wine, which needs to be sung with considerable vigor, and requires a mastery of florid measures. A delicately humorous note informs Sigh No More, which exhorts the ladies to give up grieving as "Men were deceivers ever." This work has something of the naïve charm of Elizabethan madrigals. Love's Despair (better known as "Take, O take, those lips away") has rich harmonic effects to season its despairing lament. A Sea Dirge, which is of course "Full fathom five" from The Tempest, links its magical poetry to simple measures marked *misterioso,* the whole having a restrained funereal quality and at the close an imitation of chiming bells ("Ding, dong, etc."). White and Red is an *allegretto giocoso,* brief and gay, with a tripping melodic figure and interweaving parts as in the madrigal. Sylvia, which has to bear comparison with Schubert's incomparable setting, is however one of the best of the series. Its rich-toned harmonies and florid, chromatic roulades mount to a stirring climax and then die out, *lento, pp.* (G. Ricordi & Co., Inc., New York.)

Down by the Sea; song by Arthur A. Penn; arranged for three-part chorus of men's voices by Wallingford Riegger.

Those of nautical inclinations (and the whole world likes a rousing sea song) will welcome this arrangement for first and second tenors and basses of a popular ballad. The stanzas celebrate the charms of the ocean as against those of "smiling valleys" and also make unfavorable comparison of the merits of country lasses and a particular maiden on the wind-swept shore. The swinging refrain gives opportunity for some sturdy competition between the parts, but the arrangement is easily singable. (Harold Flammer, Inc., New York.)

For violin and piano

Rondo, by Weber; transcribed for violin and piano by Jascha Heifetz.

Musicianly and practical as are all of Mr. Heifetz' arrangements, this familiar Weber item provides a brief virtuosic number of popular appeal. The violin part gives opportunity for brilliant *spiccato* playing of runs and ornaments, though only of moderate technical difficulty. The whole is a *presto,* to be played softly, the type of piece which tests cleanness of bowing and finger work without taxing the attention of listeners. A tidbit useful for final groups on the recital program. (Carl Fischer, Inc., New York.)

(*Continued on page 26*)

Press Comments

CARA VERSON

Italian critics' reviews of Cara Verson's modern programs during her recent recital tour of Italy are as follows. Writing about her recital in Naples, the Roma said: "A highly artistic and cultural afternoon at the Camerata at the concert of the pianist, Cara Verson, with a program of twentieth century music all too little known or entirely unknown to Naples. The Verson is an artist profoundly musical, intensely cultivated, who unites with her pianistic qualities of sonority, color, purity of touch, a perfect cerebral command which permits her to penetrate and comprehend the style and inner meaning, the personal idiom of the composer. In fact, all the composers were given their 'right' proportion and clear focus, from Malipiero, with the Masks that Pass and Debussy, of the most lovely preludes, to the fifth sonata of Scriabin, a work of complex but most traceable construction, to the suite of Bartok, to the pieces of Prokofieff, Infante, Mompou, Turina, Falla. The elect audience which attends Camerata concerts well understood it found itself before an artist, and fêted Cara Verson, from whom it won various encores, also, notwithstanding the length of the program."

Il Messaggero of Rome made the following comment: "Cara Verson, American pianist, gave a recital at the Quartette in which she gave very happy evidence of reliable technic, a neat tone, adequate interpretation of a tempestuous nature. Her program, without going back to the glorious past, included music of Debussy, Scriabin, Turina, Cassado, Falla and of the Italians Malipiero stood alone. There was great applause and requests for encores."

Her recital at the Academia dei Fidenti in Florence brought this tribute from the reviewer for the Giornale d'Italia: "To the American pianist, Cara Verson, for her recital at the Academia dei Fidenti, we offer our most enthusiastic eulogy. It is very necessary that music-lovers be educated with consistency in the new aspects of our art expression and instead the concert artists (even the most youthful) persist in limiting themselves to the 'fashionable' repertoire, more or less hybrid, hazarding themselves somewhat with Stravinsky (Petrouchka Carnival) who has already entered into the taste of the public. Of Debussy, they continue to execute single pieces such as Sails, Dance of Puck, Moonlight on the Ruined Temple, which Verson included on her program, interpreting very well their poetry, as also in one piece less neglected, Gardens in the Rain. Few have heard in concerts the Poem, op. 32, No. 2, the Caressing Dance, op. 57, or the fifth sonata of Scriabin, one of the most spiritual musicians of our times, or the Passing Masks of Malipiero, or the melodious C major prelude of Prokofieff, the suite, op. 14 of Bartok, in the execution of which Cara Verson demonstrated her mature qualities as a pianist of intelligence and talent, which further appeared in compositions of Mompou, the Canto Flamenco of Infanta, the Sacro Monte of Turina, Alhambra of Cassado, and the Farucca and Solea of Falla. There is much of the same quality to be brought out in the romantic repertoire of Beethoven, Chopin, Schumann and Bach, the clavichordist, but the audiences should be shaken out of their lethargy by more programs of the kind of music that Cara Verson plays so well."

WESTMINSTER CHOIR

The following criticisms appeared in the Sjoefarts-Tidings initialed G. N. after one of the concerts presented by the Westminster Choir in Sweden:

"An American choir has visited us and we should be grateful to the concert bureau which made it possible for us to become acquainted with it. The choir is probably the most eminent that has ever visited our country. Where were all Goethenburg's choirs and glee clubs on such an evening? There was much to learn for both the conductors and members at the concert.

"One may search far for such perfect choir singing as that of the Westminster Choir. One was completely surprised, overpowered by the virtuosity of their ensemble singing, the equilibristic accuracy of the intonation. An elite choir with as fine an ear as is possible. Behind this elegant song technique there was remarkably good voice material and reservation for the tenor voices, young clear voices. Especially impressing were the sopranos and the basses, and the choir as well as the conductor showed a real feeling for music.

"The program was entirely new and especially interesting for the Swedish audience in that most of the compositions with respect to compositional technic belonged to a more advanced phase than we are used to hearing in Swedish Choir singing . . . The little Negro songs, all exquisitely arranged, were especially well executed. Bach's 'All Breathing Life' was a virtuosity performance, but unfortunately it was sung too intensely forte. Unacquainted with the concert hall, probably.

"The choir had two exceptional soloists. We were especially impressed by the soprano with her crystal-clear virginally pure voice. Her solo in Dvorak's 'Going Home' and in Fischer's 'Slumber Song' was an unusual combination of vocal art and feeling for music, even though the sweet taste of these compositions somewhat detracted from the effects of the completeness.

"The driving force of this fine choir is Dr. John Finley Williamson, the conductor. With his quiet and dignified conducting he proved himself to be a singularly eminent choir conductor. He knows his choir in and out and masters it. His conducting is marked by simplicity altho he also masters little refined tricks of shading. Phrasing is his Alpha and Omega, although he is able to perform dynamic magic. Such expression in the most delicate pianissimo and intensity and purity in the most brilliant passages is very rare. Never an exaggeration, never a forced voice during a two-hour long programme. The Westminster Choir was a musical event and a good lesson in choir technique for the singers, conductors and composers who had the pleasure of hearing it."

JAN and BORIS HAMBOURG

"armed" for a meeting with Malipiero in Asolo, Italy. Boris Hambourg recently returned from abroad for the American tour of the Hart House String Quartet.

LEON CARSON

Reviewing Leon Carson's October 2 concert in Ridgewood, N. J., the Ridgewood Herald said: "The College Club was especially fortunate in having Leon Carson, American tenor, present a program for its first meeting of the season. Mr. Carson demonstrated once again the lyric quality of his voice, that smooth, flowing quality so much to be desired. His clear diction, remarkable breath control, and fine interpretation mark him an artist of unusual talent. Mr. Carson possesses a most pleasing personality and charm in presenting his program. Vera J. Kerrigan is Mr. Carson's accompanist and is a most sympathetic assistant at the piano."

FRIEDA HARCUM

Frieda Harcum, who has studied with Alton Jones at the Institute of Musical Art for the past three years, gave a piano recital at Grace Congregational Church, New York, on September 30. Under the heading "Pianist Pleases Large Audience," the following review appeared in the New York Amsterdam News: "Miss Frieda Harcum, pianist, appeared at Grace Congregational Church last Sunday and pleased a large audience of musicians and music-lovers. Miss Harcum opened her program with a group of Bach and was able to suffuse it with emotional eloquence and tonal beauty. No less understanding was she in a Beethoven sonata in her second group which she rendered with distinct enunciation and intelligent diction. The latter part of the program included works of Debussy, Deems Taylor and Chopin, in which Miss Harcum was quite deserving of the generous applause of her audience."

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Publications

(Continued from page 24)

For Pipe Organ

Two Works by T. Frederick H. Candlyn.

A well-known organist contributes two attractive works in conservative idiom for his instrument. The Passacaglia develops a markedly rhythmic theme in ¾ time, which is given chiefly in the pedal, but later also appears as a French horn solo and in other registration, while the contrapuntal embroidery is musicianly. Mr. Candlyn's mastery of the organ is also apparent in his second work, entitled Tuba Theme, a melodious and amiable working out of a thematic subject that has a healthy swing and is in no sense suggestive of "churchiness," as is so much organ solo material. Both works possess dignity and are not infected by the virus of the jazz organ school. Published separately. (Carl Fischer, Inc., New York.)

For Two Pianos, Four Hands

Three Transcriptions, by Morton Gould.

These are brilliant arrangements of lighter music suitable for stage and radio use particularly. Bolero Moderne is based on Freire's song, Ay! Ay! Ay!—especially beloved by Latin-Americans—and is most ingeniously arranged by Mr. Gould. The first piano chiefly carries the melody, while the second maintains the characteristic bolero beat, gradually growing to a crescendo. Play, Fiddle, Play is an arrangement of a popular ballad by Emery Deutsch and Arthur Altman, which has a sensuous and tuneful refrain recalling Gypsy music. Of course, there is an elaborate treatment of this simple tune. My Gypsy Rhapsody, also by Deutsch and Altman, is formidably transcribed and calls for a fine technical ability on the part of the performers. This is probably the most original of Mr. Gould's arrangements and bristles with cadenzas and most elaborate rhythmic effects. All these works have been popularized on the radio by Mr. Gould and Bert Shefter. (Edward B. Marks Music Corp., New York.)

For String Orchestra

Burlesca, by Domenico Scarlatti; arranged for string orchestra by Henri Elkan.

Mr. Elkan, a native of Belgium, resident for some years in Philadelphia, where he has been active as an opera conductor, has made a clear and skillful arrangement of this brief Scarlatti item. The Burlesca is a sustained and spirited piece of rhythmic writing, with the measured pace of much old-time music built on dance forms. The scoring is for first and second violins (optional third violin part), violas, cellos and basses, with a piano part (also optional). A good work for advanced school orchestras, taking only a few minutes in performance. (Elkan-Vogel Co., Inc., Philadelphia.)

For Woodwind Quintet

The Sailor's Hornpipe; arranged and paraphrased for flute, oboe, B flat clarinet, horn in F and bassoon with optional piano, by Fred K. Huffer.

The familiar Sailor's Hornpipe has been paraphrased to make a lively divertissement for small wind ensemble. The music is of interest in its own right as a piece of contrapuntal writing, but the arranger has supplied a "program" picturing the varied moods of a traditional Barnacle Bill. The playing time is less than ten minutes. (M. Witmark & Sons, New York.)

For Piano Solo

Danzas Afro-Cubanas; suite of Afro-Cuban dances for piano; by Ernesto Lecuona.

Interesting both to the folklorist and the pianist in search of attractive new material is this collection of six works by Lecuona, which combines a knowledge of Afro-Cuban music with an ability to present it in popular and not too difficult form. There is no "modernism" for its own sake apparent in these works. They show a firm grasp of conventional musical structure and are "pianistic." The six titles are: La Conga de Media Noche; Danza Negra; Y la Negra Bailaba; Danza de los Nañigos; Danza Lucumi; and La Comparsa, the last portraying a procession of African Negroes during the Carnival season. These compositions represent the fourth grade as teaching material, and have fingering marked. They would also make unusually intriguing items for the latter groups of a recital program. (Edward B. Marks Music Corp., New York.)

Songs

Sweetgrass Range; words by Edwin Ford Piper; music by Elinor Remick Warren.

Another ballad of the great open spaces, with something of the atmosphere that marks the cowboys' own untutored lilts. Vigorous and spirited, this music has a directness and tunefulness recalling folk melody. The opening section contains the plea of the singer to the cowboy to sell his pony, followed by the solemn reply that that would be tantamount to being buried "under the green sweetgrass," and the song closes with the faithful horseman galloping away, humming his refrain *pp*. The accompaniment maintains the movement of the lyric with a trotting measure. Published for high voice in D (F sharp to the octave, or optional A) and low voice in B flat (range, two and a half intervals lower in each case). (Carl Fischer, Inc., New York.)

The Philanderer; words by Helen A. Murphy; music by Mortimer Browning.

A fetching number for the woman vocalist who commands the arts of coquetry, archness and a touch of tenderness. The lyric tells of a certain fellow whose "eyes are flaming blue" and whose "promises and threats" are not to be relied upon, but who nevertheless possesses the singer's heart. No one will take the sentiments too seriously, but the music offers a good opportunity for acting and seductiveness such as many singers relish in a final English group. There is a triumphant climax, *ff*, on high G. Dedicated to Gladys Swarthout, the song is published in G major (range, E flat to G) and in E major (two notes lower in each case). (Carl Fischer, Inc., New York.)

My Ship Has Come In; words and music by Ralph L. Grosvenor.

Mr. Grosvenor, a singer, pianist and composer known for his radio work, here provides a melodious ballad in waltz time. It is "popular stuff" both in words and music. The ship he speaks of is not the proverbial galleon of fortune but a vessel "bringing you" and its cargo is "joy and bliss." This is tuneful material which might have quite a success as a light number. Range, D to F (optional G). (G. Ricordi & Co., Inc., New York.)

The Still of Evening; words by Gerald T. Hodge; music by Louise Snodgrass.

An accomplished composer provides a singable and atmospheric bit of nature painting. The verses conjure up the time of evening when "the leaves in dusty green are motionless, . . . no breezes sway the fern." The climax, duly restrained and likely to make its effect with the listener, comes on the words "When nature stops to pray," a subdued and introspective ending. The setting of the words is one to give maximum opportunity for clear enunciation. Range, D sharp to E. (Galaxy Music Corp., New York.)

Tempter; poem by Hermon Ould; music by David Carver.

This vivacious, rollicking song tells of the lure of distant adventures to the stay-at-home. The singer assumes the voice of the Tempter who successively taunts the child, the youth, the man and the oldster with joys out of his cautious reach. The melody is clearly marked, of lilting rhythm, rather suggestive of the metre and tune of Danny Deever. There is a strong sense of the dramatic throughout, and the climax is one to delight the male artist of vigorous stage sense and full tones. Range, B flat to E. (Elkin & Co., Ltd., London; Galaxy Music Corp., New York.)

In the Orchard; words by H. C. Beeching; music by Raymond Loughborough.

A brief and sensitive setting of exquisite verses in which the drowsy murmur of a warm spring day is recreated, with its "fall of apple petals on our face," and "the hum of bees above us more remote." The composer has skillfully emphasized the repetitions of the words "drowsing" and "slumber" with falling cadences. The number covers only three pages, but a singer whose voice can paint a picture would have congenial material in this tender love song with its pianissimo conclusion. Key of E flat; range, C to E flat. (Stainer & Bell, Ltd., London; Galaxy Music Corp., New York.)

Bonnie Doon; words by Robert Burns; music by Leonard Thomas.

An old Scottish classic is provided with a new setting. This is a thoroughly artistic song, the melody marked by a simplicity and grace which suggest eighteenth century music, but with a winning sturdiness that well matches the naïve plaint of the lyric. It is not perhaps as deeply felt as the poet's lament but there are opportunities for touching expression in the middle section which relates how a "fause luver staw my rose." Especially attractive are the little run and the triplet which adorn the flowing vocal line. Highly recommended for the male singer who commands smooth legato style. Published for medium voice, range, C to F (optional G), it is dedicated to John Charles Thomas. (Carl Fischer, Inc., New York.)

Gentlemen, Good-night!, words by Edward Lockton; music by Ernest Longstaffe.

A *bravura* song of the adventurous, "open road" variety. The hero of the verses chafes for "some mountain top to conquer, some distant goal to win." There is a touch of philosophy, too, for the gay blade longs for the saving virtues of friendship, mercy, strength, and courage to meet his end. The tag after each stanza, "Gentlemen, good-night," provides a dramatic and effective fillip, with a sustained climax at the close. Recommended for the male singer who delights in musical bravado and "punch." Published in C (C to D) and D (D to E). (Chappell-Harms, Inc., New York.)

Oh, Give Me a Peaceful Valley, song for voice and piano; words by Hazel Elinor Reynolds; music by Emil Rhode.

A melodic plea for the simple life with rural surroundings, a cottage, vesper bells and "the arms of you" instead of "fame's high peak." The music is straightforward, vigorous and tuneful. A song of the less subtle variety, which can hardly fail to be appreciated by those who are not too critical of sentiment. Published in G (range, D to G); and D (range, A to D). G. Schirmer, Inc., New York.)

Cossack Love Song, for voice and piano; words by Ivor Tchervanow; music by Richard Kountz.

This song, dedicated to Frank La Forge, is a hearty one, the music maintaining a staccato beat descriptive of the galloping horse. Sentiment is not excluded, for the daring Cossack carries his sweetheart with him on his horse. There is a strong climax picturing the dawn. Although neither the text nor the music is particularly distinguished, the number is dramatically effective. Published in F; range, D to G (optional B), and in C; range, A to D (optional F). (G. Schirmer, Inc., New York.)

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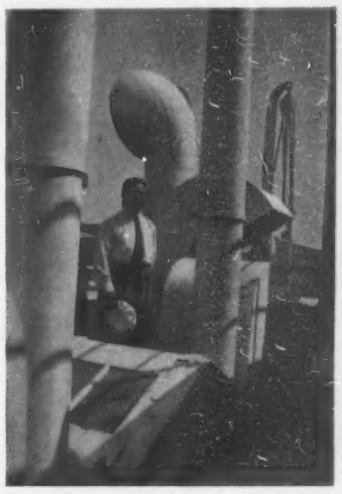
NATALIA AROSTEQUI DE SUAREZ,
soprano, in Maplewood, N. H., where she spent a summer holiday. Mme. de Suarez is prominent in the direction of the Sociedad Pro Arte Musical of Havana. She is the wife of the Consul General of Havana in New York. On September 5 she was soloist with the New York Civic Orchestra, Eugene Plotnikoff, conducting, at the American Museum of Natural History, and, September 8, with the same orchestra at the Brooklyn Museum.

JOSEF LHEVINNE
on vacation in Camden, Me. One of the favorite recreations of the pianist is mountain climbing, and he is shown here on Bald Rock Mountain. His New York recital takes place on October 27.

MAYOR GEORGE BEGALE OF DENVER and MARJORIE GALLAHER,
convention chairman of Sigma Alpha Iota. Mayor Begale is extending an invitation to the fraternity to hold its national convention in Denver. (Mile High Photo Co.)

MARIE MILLER,
harpist, on a vacation in Ogunquit, Me., after having completed six weeks of teaching at the Juilliard Summer School, New York.

DR. SIGMUND SPAETH,
musicologist, on vacation in Bermuda. Dr. Spaeth will deliver series of lectures on music appreciation at the New York School of Interior Decoration and elsewhere.



MILTON BLACKSTONE,
viola player of the Hart House String Quartet, on the yacht of his friend, Major Richards, cruised the waters of Gaspé and St. Lawrence this summer.

GRETE STUECKGOLD (centre) and GUSTAV SCHUETZENDORF (right) "winning their way" across the Atlantic on the SS. Columbus.

CARL FLESCH WITH PART OF HIS SUMMER CLASS
in Baden-Baden. During the six months Prof. Flesch spent in Baden-Baden sixty pupils studied with him, some for a short period, others for the whole time. Many nations were represented. Among the students were fourteen-year-old Corrado Romano from Milan, who is to make his début in Italy next winter, and the Polish violinist, Henry Szeryng of the same age. Prof. Flesch closed his activities in Baden-Baden about the middle of September and after a short rest went to London to begin his master course there on October 1. He has accepted a few engagements in Scotland and London. After a brief Christmas recess he intends to go to Paris for three months and will return to Baden-Baden in April.

(See Inside Front Cover for Additional News Pictures)

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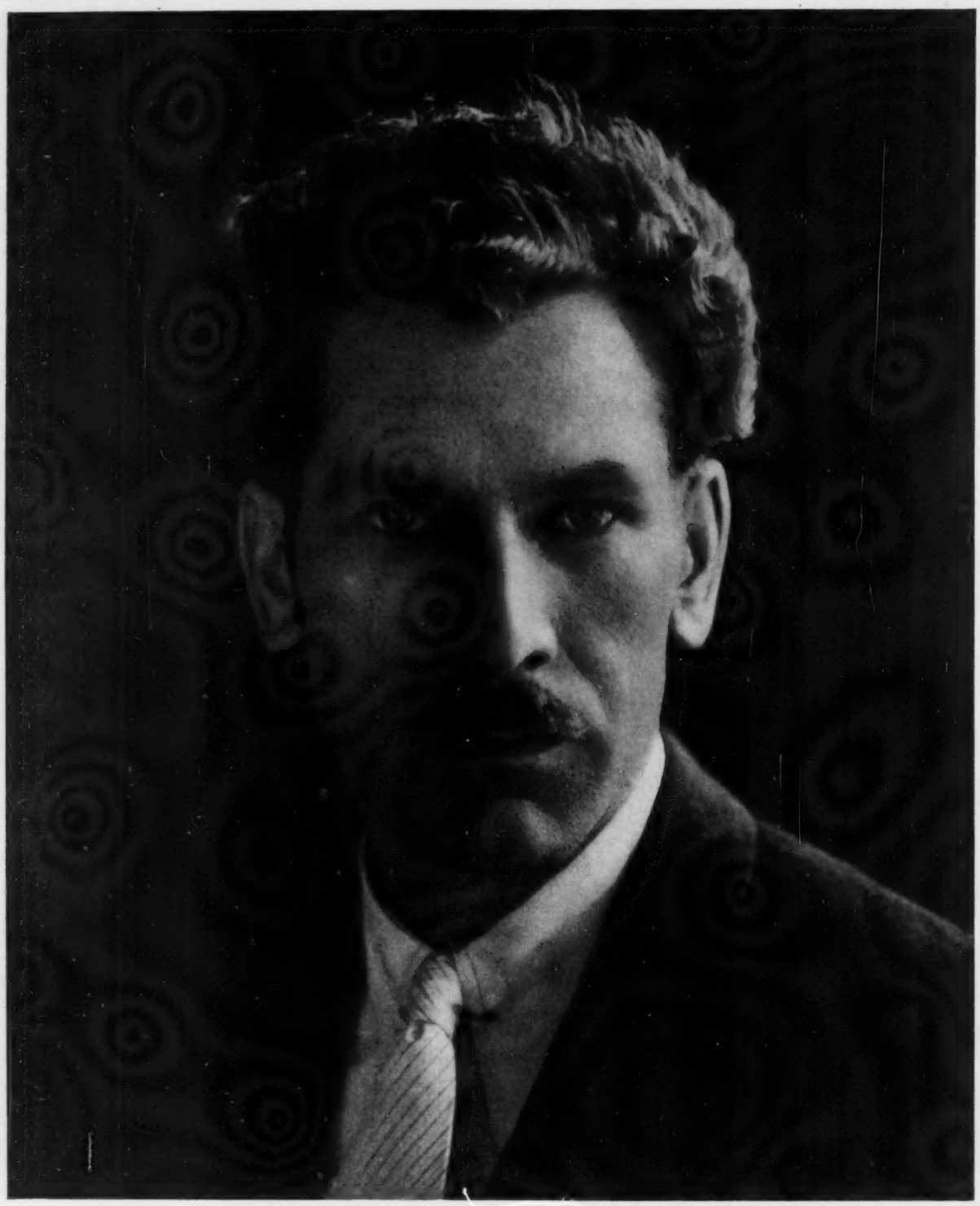

QUINTO MAGANINI

and his Chamber Symphony Orchestra Begin a Transcontinental Tour in January